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Late Gothic Hunting Tapestry
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Oil Painting
KING CHARLES'S DAY
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ARTHUR HACKER, R.A.

Oil Painting
"The Bird of Time has but a little way
to fly—
And lo! the Bird is on the wing."
—Omar Khayyam
See page 183

A Country Cottage and Garden
Designed by

CLAUD J. KAY

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A Chalk Drawing
PORTRAIT OF A GENTLEMAN
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A. ROUBILLE

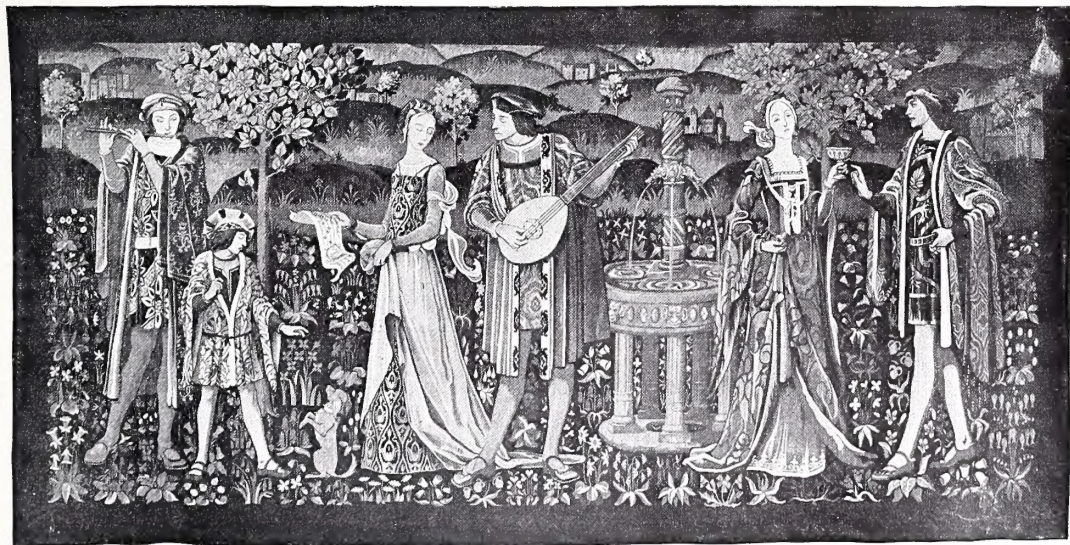
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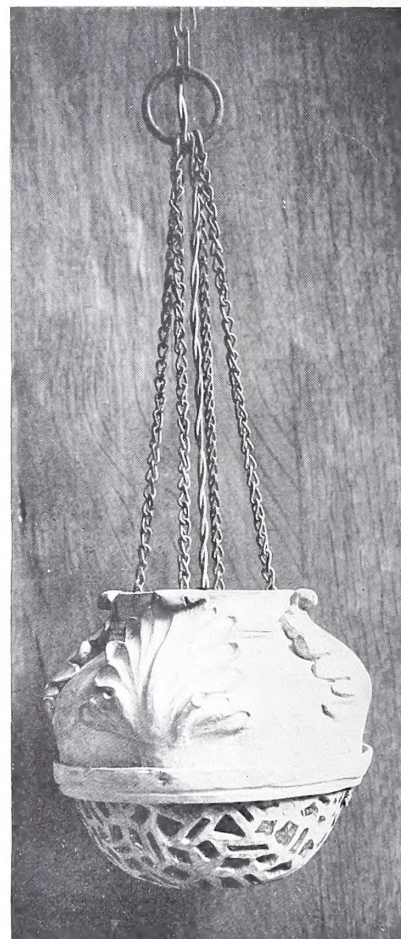
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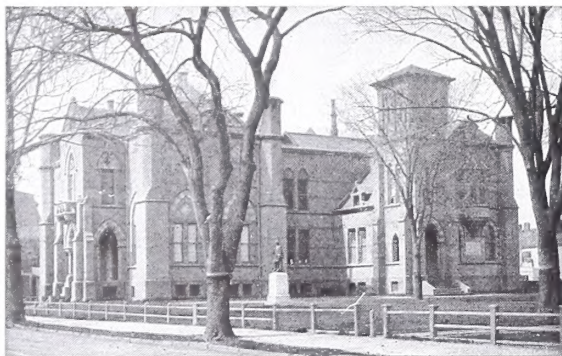
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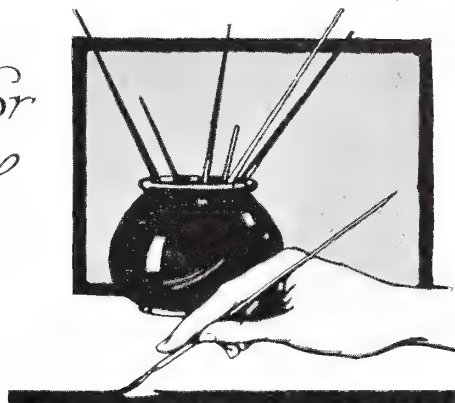
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NEW YORK CITY

The INTERNATIONAL • STUDIO •

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SEPTEMBER, 1912

TAPESTRIES IN AMERICA BY GEORGE LELAND HUNTER

IN COLONIAL days there were few tapestries in America. Even the stately mansions of New York and Pennsylvania, Virginia and South Carolina do not appear to have attained to the luxury of Flemish and Gobelin woven pictures. One of the earliest examples of the art is the rug in tapestry weave presented by Lafayette to Washington, and still to be seen at Mount Vernon.

The opportunity to acquire French tapestries at little cost, which came after independence was declared and the United States organized as a nation, was evidently an opportunity that few Americans cared to accept. On this point Abbé Pihan in his little volume entitled "Beauvais," which illustrates and describes that ancient home of tapestry weaving, prints an interesting paragraph. He says:

"The United States possesses some very fine Beauvais tapestries. This is how: The Committee of Safety in 1793 imported some American wheat, and when the time came to pay proffered assignats. Naturally enough the Yankees objected. But there wasn't any money, so what was to be done? Then they offered and the United States was obliged to accept in payment some Beauvais tapestries and some copies of the *Moniteur*."

Possibly these tapestries have been preserved and still adorn American homes or are safely stored in American attics. Any clue to their whereabouts would be welcomed by the writer.

One of the first Americans to appreciate tapestries was William Cowper Prime, first vice-president of the Metropolitan Museum of Art in New York City. In 1870 he purchased five, picturing the story of Alexander, which hung in his residence on East Twenty-third Street until his death in 1905.

Since then his example has been widely followed. Many Americans have bought tapestries largely and some wisely. One in 1889 acquired the whole of the Barberini collection—135 tapestries, of which many are of unusual merit.

The richness of other American collections is indicated by the examples that come to public attention at sales like the Marquand, White, Poor, Yerkes, and in loans like those made to the Metropolitan Museum by Mr. Morgan, Mr. Blumenthal, Mrs. Von Zedlitz, Mr. Hoyt, Mr. Hiss, Miss Breese, and in gifts made to the same institution by Mr. Morgan and Mrs. Coles. Certainly Mr. Morgan's late Gothic Mazarin tapestry, Mr. Blumenthal's Renaissance Herse tapestries, and Mrs. Von Zedlitz's Mortlake tapestry picturing *The Complaint of Vulcan to Jupiter*, are second to none of their class in the world.

There are also several particularly fine examples of Gobelin and of Beauvais-Boucher tapestries in the United States. The American owner of five late Gothic tapestries that show sheep shearing scenes below and hunting scenes above, has no cause to envy the Brussels Museum its possession of one sheep-shearing fragment, or the Musée des Arts Decoratifs its *Woodcutters*, or the Victoria and Albert Museum its two rustic fragments from the Soulages collection. One fortunate New Yorker, I am informed on good authority, has a Gothic triptych tapestry equal in merit to the Mazarin tapestry, but bought many years ago for a trifle and now kept in storage while the owner travels.

Important XV, XVI, XVII and XVIII century tapestries are to be found today in the shops of several New York importers and dealers. Among these is a splendid example of the Chateau de Chambord, one of the royal residences designed and woven at the Gobelins under the personal direction of Lebrun. This example formerly belonged to the Velghe Collection, and is especially noted by Fenaille, the famous histriographer of

Tapestries in America



ARMORIAL TAPESTRY BY THE
HERTER LOOMS

FOR MR. JOHN DE KAY'S FRENCH CASTLE
THE CHATEAU DE COUCY

the Gobelins, because of its extra size, having an additional scene on each side that greatly increases the interest of the composition over that of other copies of this cartoon. It is held at \$60,000.

Sometimes important tapestries are brought over for a short period to show to prospective customers, and if not sold are sent back to Europe, where the market is steadier.

Among tapestries thus brought over last winter were two Beauvais-Bouchers, one picturing *Vertumnus and Pomona* and held at \$120,000, the other the *Rope of Europa*, held at \$60,000; also,

four Brussels Renaissance tapestries, picturing the story of *Vertumnus and Pomona*, part of a set of five from the Duke of Berwick and Alba's famous collection sold in 1877.

Among the tapestries illustrated in connection with this article, the one of the Gombaut and Macé type is particularly interesting. The five-line rhymed stanza is the same as the one that appears on the first of eight sixteenth century prints in the Cabinet d'Estampes at Paris, which picture the story of Gombaut and Macé, two peasants whose adventures, joys, toils and miseries were popular in tapestry from the fifteenth century on. Some of the scenes and verses are a bit risqué, particularly the one entitled *Marriage*, which was the one most frequently put on the loom.

The Moses tapestry illustrated is one of a set of six, dating from the first half of the sixteenth century, purchased as part of the famous Barberini Collection in 1889 by the late Charles M. Ffoulke. Other important sets in the collection are *Judith and Holofernes* in eight pieces, *Dido and Æneas* in eight pieces, the *Trojan War* in four pieces, the *Months of Lucas* in five pieces.

The most appropriate dining-room tapestries I have ever seen are five verdure, *Children Playing*, on exhibition at the showrooms of the Tiffany Studios. The one of the set illustrated in my book on Tapestries is full of naive and delicious humor, from the winking masque below to the judicial monkey above, and the game of blind man's buff is one of the quaintest ever pictured. Also full of vivid humor is the scene on the left, one child holding a doll, another a bat with outstretched wings, at which a baby lion looks longingly. Two of the tapestries are signed in the bottom selvage with the mark of the

Tapestries in America



TAPESTRY OF LOUIS XIV PERIOD

IMPORTED BY P. W. FRENCH & CO.

Flemish city of Enghien—a shield between E standing for Enghien and H for the province of Hainaut—and with a double cross between I and C that are probably the initials of Jean de la Coursteurie, whose name appears in the local records under date of 1580.

The making of tapestries did not lag far behind the formation of collections. In January, 1893, William Baumgarten set up a tapestry loom in his decorative shop at 321 Fifth Avenue, New York, thus establishing the first tapestry works in America, with Mr. Foussadier as manager, who had previously been the master workman at the Windsor Tapestry Works in England.

Mr. Baumgarten loved tapestries more than any other form of art. His sentimental attachment to them is constantly cropping out in what he did and said. The first piece of tapestry woven here

he set aside to be preserved as an heirloom in his family. The second, a duplicate of the first, is in the Field Columbian Museum at Chicago.

Four more weavers soon followed Mr. Foussadier, and the infant industry was moved to Williamsbridge in New York City, and located in a building formerly a French restaurant and hotel, in the midst of a French colony that welcomed the new arrivals from Aubusson.

The first year was employed in the production of portieres, borders and furniture coverings, to show as samples in securing orders. In April, 1894, an exhibition was made under the auspices of the National Society of Sculpture, and Mr. Baumgarten read a paper that attracted the attention of art lovers all over the country. The next month the exhibition was continued at the Baumgarten showrooms on Fifth Avenue, and the op-

Tapestries in America



LOUIS XVI TAPESTRY

BY WILLIAM BAUMGARTEN & CO.

portunity came to execute an important commission for Mr. Widener, of Philadelphia, amounting to over \$20,000. It included thirteen wall panels, in the pastoral style of Boucher, with furniture coverings and portieres to match, and was on the looms for fifteen months.

Mr. Widener's tapestries were hardly begun when through the influence of the architects, McKim, Mead & White, an important order was received for wall panels in the Directors' Room of the New York Life Insurance Company. They were in coarse point—landscape effects with columns and draperies.

Before this order was completed Philadelphia again came to the front in the person of Mr. Elkins, whose wall panels in fine point pictured a *Stag Hunt* from start to finish, contained seventy square yards and cost \$18,000.

Among other important commissions have been wall panels, draperies and furniture coverings for Mrs. Shepherd's dining-room in Scarborough; verdure for the hall, figure panels for the music-room and hunting scenes for the frieze of the breakfast-room, of Mr. Harrison, of Glenside, Pa.; large Boucher panels with figures and damassé ground for the residence of Mr. Schiff; verdure panels for the Rhode Island State House; Louis XIV panels for the dining-rooms, sixteenth century figure

panels for the hall, Boucher panels for the parlor, twelve large rugs and furniture coverings for the dining-room and the parlor of Mr. Schwab's residence in New York; wall panels or furniture coverings for Messrs. D. B. Wesson, of Springfield, Mass.; Henry Siegel, of New York; R. C. Pruyn, of Albany; Beriah Wilkins, of Washington, D. C.; Franklin Murphy, of Newark; James L. Flood, of San Francisco; J. B. Ford, of Detroit; R. A. Long, of Kansas City; Daniel G. Reid, of New York.

A visit to the tapestry works at Williamsbridge is most interesting. Here in a city that is crowded with machinery and steam engines and electric motors and in a country that on account of its success with machinery has neglected things artistic, we find what has not unjustly been called "the most important art industry in America." Here are no noisy pulleys and creaking shafts to deafen the ear. Here everything is done by hand and quiet reigns though industry thrives. The number of looms is thirty-six, and each loom accommodates from two to four weavers.

The process of tapestry weaving is fascinating to watch, and the loom and tools necessary are surprisingly simple. In fact, for a tiny tapestry, a square embroidery frame with needles and comb is sufficient. But for large tapestries a powerful loom is needed to withstand the strain of hundreds

Tapestries in America

of taut warp threads. One of the earliest forms of the tapestry loom had the warp threads attached to a roller above, and individually weighted below to keep them taut; this was the Homeric loom and also the primitive Scandinavian loom. It was extremely slow and inconvenient.

The so-called *high warp loom*, with *two* rollers, one below as well as one above, was a great improvement. On the high warp loom the left hand with the aid of the lisses (in English, *coats*) separates the warp threads to form the new shed through which the right hand must guide back the weft spool or bobbin.

Finally, it occurred to some unknown genius to set the feet at work. He tipped the old loom over into a horizontal position and accomplished the separation of the warp threads by means of two *treadles*. This left *both* hands free to manipulate the bobbins. The use of this *low warp loom* for tapestry weaving has been general since the beginning of the sixteenth century, and in the Netherlands Flemish *treadle weavers* appear to have been active at least as early as *high warp weavers*. At the Gobelins the *haute lisse* and the *basse lisse* worked side by side in friendly rivalry until 1825.

THE HERTER LOOMS

Four years ago, in February, 1908, to be exact, Albert Herter established on East Thirty-third Street, in the heart of New York City, the Looms that bear his name, and started to weave tapestries of the kind woven in the Netherlands in the time of Philip the Handsome, Margaret of Austria

and Charles V. Though a painter by profession, Mr. Herter has a keen appreciation of tapestry texture, which he has developed by personal work at the loom. In this, he follows William Morris, whose views and practice are expressed in Chapter V of my book on Tapestries. Like Morris, Mr. Herter has a particular liking for late Gothic "*verdures with personages*," as illustrated by the tapestry reproduced on this page, and by the one woven for the upper wall of the hall in the house of Mrs. E. H. Harriman at Arden. The latter is fifty feet long by five feet high, and backgrounds American dryads and nymphs of forest and fountain, with trees and flowers, birds, rabbits and foxes, native to Arden. Later in style—definitely Renaissance, with wide and luxuriant borders—are two panels, each 9 feet 11 inches by 7 feet 8 inches, picturing one a hunter with his dog, the other a lady and a flower girl. Quite different in type is the armorial panel illustrated on page xxx, 8 feet by 5 feet, woven for Mr. John DeKay to hang in his French castle, the Chateau de Coucy. Especially interesting should be the set of twenty-six panels now on the looms, picturing the *Story of New York* back to the days when Peter Stuyvesant smoked his long-stemmed pipe and cursed in Dutch.

OTHER AMERICAN LOOMS

Among other tapestry looms active in America the most important are those of Messrs. Pottier & Stymus on Lexington Avenue in New York City, established in 1910. Examples of their work are on exhibition in their showrooms.



LATE GOTHIC TAPESTRY

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ANCIENT FLEMISH TAPESTRY OF
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Renaissance Tapestry from the Fiolke Collection. Courtesy of P. W. French & Co.

MOSES INFORMING AARON OF
GOD'S MESSAGE TO PHARAOH



TAPESTRY IN MODERN STYLE
BY WILLIAM BAUMGARTEN & CO.



"KING CHARLES'S DAY." FROM THE
OIL PAINTING BY ARTHUR HACKER. R.A.

THE PAINTINGS OF ARTHUR HACKER, R.A. BY A. L. BALDRY.

A CERTAIN disinclination to limit himself to any one type of production has always been an agreeable characteristic of Mr. Hacker's practice as an artist. His career has been one of wholesome experiment, and has been marked by many changes in his mode of dealing with artistic problems, but it has been full, also, of eminently memorable achievement, and it has been distinguished quite definitely in all its phases. He has never allowed the individuality of his work to become stereotyped or to degenerate into a mannerism; and he has never been tempted to give way to that habit of repetition which is so often the consequence of success.

Yet success came to Mr. Hacker earlier than it does to most painters, and he had taken a definite place at an age when most men are still struggling for the first signs of recognition. He was born in 1858—his father was a line engraver—and in 1876

he commenced a period of four years' study in the Royal Academy schools, where he found himself in competition with an unusually strong group of fellow students, among them men who have since established themselves in the front rank of modern British art, like Mr. Stanhope Forbes, Mr. Solomon J. Solomon, Mr. H. H. La Thangue, Mr. Melton Fisher, Mr. Stirling Lee, and Sir E. A. Waterlow. These surroundings, perhaps, stimulated him to keener endeavour, for when he left the Academy to enter Bonnat's *atelier* in Paris he had to his credit many successes as a prize-winner in the schools, and he had commenced, at the age of nineteen, that career as an exhibitor at Burlington House which has continued without a break to the present day.

The two years he spent abroad had unquestionably a momentous influence upon his later practice. Not only did he profit by the teaching in Bonnat's studio and by the inspiring educational surroundings in which he found himself, but he took the opportunity also to enlarge his experiences by travel in other countries. In the winter following



"FLARE AND FLUTTER"

(*Royal Academy, 1912*)

BY ARTHUR HACKER, R.A.

Arthur Hacker, R.A.

his migration to Paris he went with his friend Solomon J. Solomon on a tour through Spain to Madrid, where he lingered for a while studying the works of the great Spanish masters, and then on through Seville and the coast towns of Spain to Gibraltar, whence he crossed to Tangier. This tour occupied altogether five months, and it added greatly to the store of impressions which was to serve in years to come as the foundation of his best production. It was not his only trip through countries which appeal vividly to a painter's fancy; there were subsequent occasions on which he visited Morocco, Algiers, and even more remote districts of Northern Africa, and wandered south, almost to the borders of the Sahara.

These excursions beyond the boundaries of European civilisation did not, however, immediately affect the character of his work. He had begun with domestic *genre*, with pictures of homely sentiment, and during the early eighties these occupied him almost entirely. But towards the end of the eighties the effect of his study of the light

and colour of North Africa began to be perceptible in his pictures. He painted little, it is true, that actually represented the life in that part of the world, but he completely changed the motives of his work, and he changed also the quality of his colour and tone. His canvases became more luminous, more delicate, and more subtly harmonised, without at the same time losing any of the strength of statement which distinguished his earlier productions. Indeed, with the expanding of his ambitions and with the enlarging of the boundaries of his practice came a surer grasp of artistic essentials and a fuller recognition of his responsibilities as a craftsman.

The picture which marked most definitely the alteration in his point of view was the *Pelagia and Philammon*, his first serious painting of the nude figure. It had a marked degree of originality, and it was singularly successful in its management of tender tones of gentle, silvery colour and in its admirably confident draughtsmanship. Another and even more important figure composition, the



"THE COWSHEEP"

BY ARTHUR HACKER, R.A.



"LA CIGALE" BY ARTHUR HACKER, R.A.



PORTRAIT OF MRS. MYERS BY ARTHUR HACKER, R.A.

Arthur Hacker, R.A.

Vae Victus, appeared in 1890; and it was followed in 1891 by a religious subject, *Christ and Mary Magdalen*, and in 1892 by another picture of the same class, *The Annunciation*, which was bought by the Chantrey Fund trustees. To 1893 belong *Circe* and *The Sleep of the Gods*, imaginative pictures treated with memorable power and with matured technical skill.

He had by now established beyond the possibility of dispute his claim to consideration, so his election as an Associate of the Royal Academy, in 1894, came more or less as a matter of course—certainly it was a thoroughly well-deserved honour earned by the consistent merit of his achievement during the previous fifteen or sixteen years.

During quite recent years he has launched out in another direction, and has sought his inspiration in pastoral life and in the strange effects of light and atmosphere which are to be found in London streets. In his pastorals, in paintings like *The Gloaming*, *The Cowshed*, and *Couch Burners*, he has realised with unusual sensitiveness certain

poetic aspects of rustic life, and has used them as material for pictures which, without ignoring the necessary facts of the subject chosen, give an abstract suggestion of reality that avoids very happily any hint of the commonplace. His London effects are not less subtle in suggestion and are not less shrewdly observed; they are admirable impressions set down with just the right touch of elusiveness and made convincing by their freedom from tricks of handling. They are tone and colour arrangements studied with unusual care and with a sincere intention to secure certain qualities of interpretation which will increase the significance of his rendering of the selected subject.

These paintings of London scenes are entitled to particular consideration in any summary of his achievement, because they illustrate so well his capacity for bringing out the more poetic aspects of the material he is dealing with. The example reproduced in colour—a night effect at Charing Cross—is typical in its suggestion of the atmosphere of London and in its use of the glitter and bustle



PORTRAIT OF THE ARTIST'S MOTHER

BY ARTHUR HACKER, R.A.

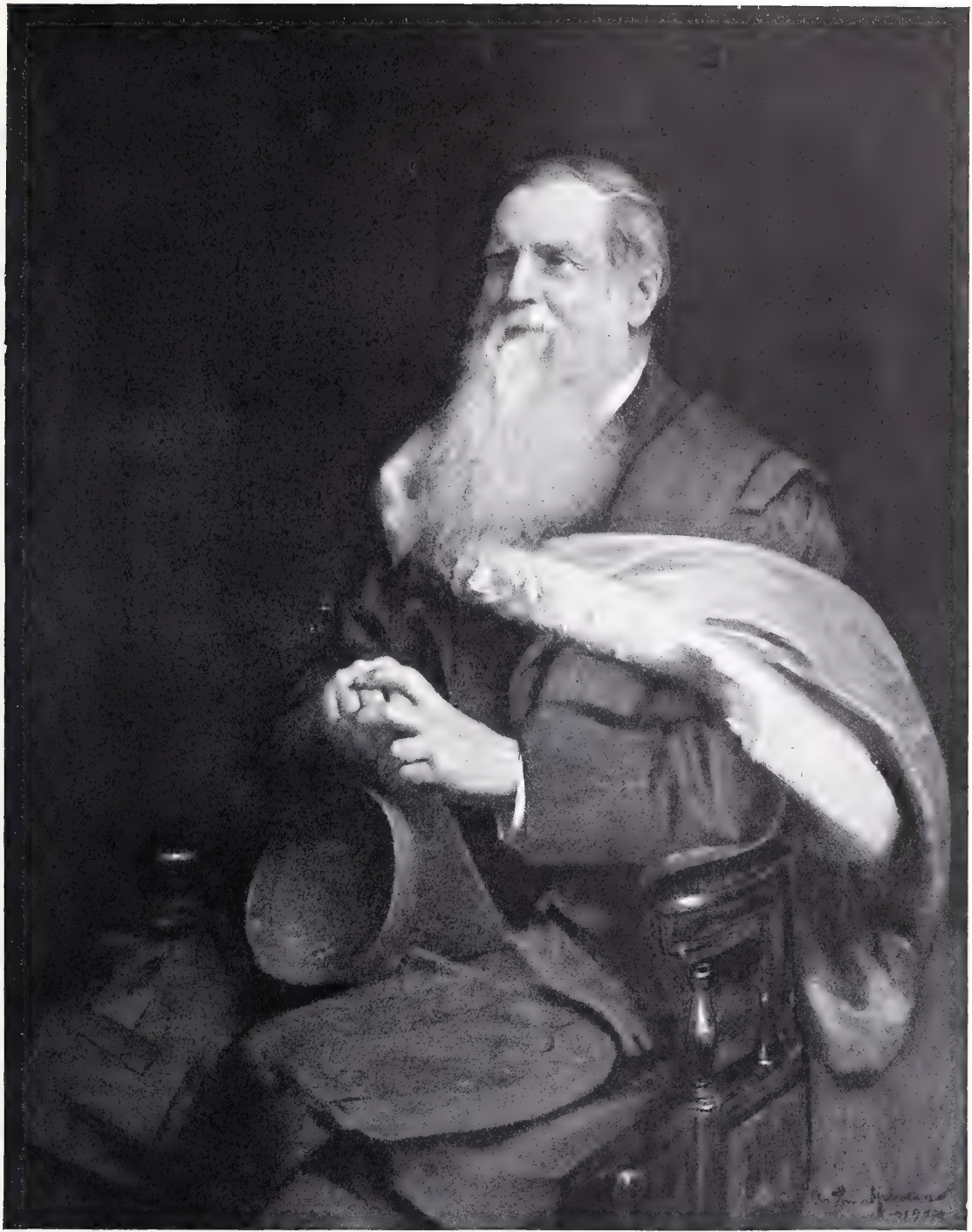


"THE FISHERMAN'S WIFE"
BY ARTHUR HACKER, R.A.



PORTRAIT OF MISS KLEINWORT
BY ARTHUR HACKER, R.A.

(Royal Academy, 1912)



PORTRAIT OF H. PHILLPOTTS, ESQ., B.C.L.
BY ARTHUR HACKER, R.A.

Arthur Hacker, R.A.

of a busy street to express an artistic intention. Among the men who have painted London Mr. Hacker has already made for himself a place of high distinction by the judgment with which he has grasped the possibilities of familiar and everyday scenes and by the skill with which he has turned them to pictorial account. That he reckons this branch of his practice as expressive of the best qualities of his art seems to be implied by his selection of one of his London pictures to represent him in the Diploma Gallery at the Royal Academy—he deposited his *Wet Night, Piccadilly Circus*, as his diploma work when he was promoted to the rank of Royal Academician, in 1910.

In noting the varieties of Mr. Hacker's accomplishment and the many successes of his career, the importance of his work as a portrait-painter must by no means be overlooked. The list of notable portraits for which he has been responsible is a very long one, and it covers practically the whole term of years during which he has been at work. If he had done nothing else, indeed, he would still rank among our more prominent artists, for in portraiture he is a man of very definite mark. He

has a strong appreciation of character, and he has, too, a sense of elegant arrangement which is always excellently displayed in his paintings of feminine sitters. The strength and grace of his portraits can be sincerely commended, and in many of them there is to be perceived, also—as in the admirable painting of his mother—a rare sympathy with his subject and a masterly reticence of statement which carries the completest conviction. It is, in fact, this combination of sympathy and reticence that gives to all phases of his art their characteristic atmosphere. Whatever may be the direction in which he has turned for the moment, whatever may be the æsthetic experiment which he happens to be working out, he never fails to bring into operation the peculiarities of his own temperament or to give full scope to the activity of his personality. That this personality is, in a sense, a restless one is decidedly fortunate, for restlessness, when it is directed, as it is in his case, by fine taste and trained intelligence, makes for a valuable variety of achievement, and produces results which are wholly worthy of acceptance by the world of art.

A. L. B.



"A MATINÉE AFTERNOON, PICCADILLY CIRCUS"



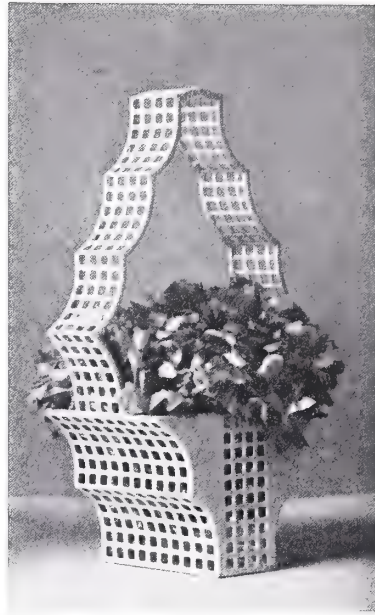
"THE BIRD OF TIME HAS BUT A LITTLE WAY TO FLY
AND LO! THE BIRD IS ON THE WING." (OMAR KHAYYAM.)
FROM THE OIL PAINTING BY ARTHUR HACKER, R.A.

Viennese Flower-Stands

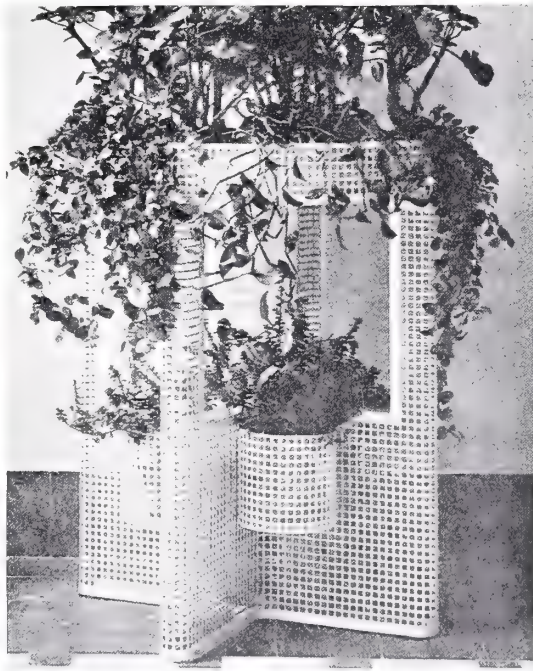
SOME VIENNESE FLOWER-STANDS AND VASES.

OF late years, as a result of the modern movement in decorative art, there has been a continually growing interest in the culture of flowers in Vienna. This is seen in the number of houses from which flower-boxes depend and the larger variety of blossoms employed for decoration, while the city authorities have shown their zeal by adorning the masts bordering the famous Ringstrasse—the thoroughfare which engirdles the inner city—with garlands of growing flowers, their gay hues lending a peculiar touch of brightness to the general aspect of the road. And while a few years ago floral table decoration was practically unknown, more and more thought is now being given to the right use of flowers in the decorative scheme of the home. This has opened out a new field for the artist-designer, by causing a demand for suitable vases and other vessels to hold the flowers. For let it be said at once that those cheap horrors so often found in middle-class homes in England are practically unknown to the Viennese. Neither does there seem any too lavish a desire in the use of flowers; the homes are decorated with due restraint and there is never any pompousness in table decoration. This is in a large measure due to the fact that the artists themselves take so keen an interest in the matter. Some time ago a “Decorated Table” exhibition was held by the “Wiener Werkstaette,” at their premises, and it was the first of its kind to be held on the Continent. Needless to say there were many who followed in their footsteps, and it is now accepted as an axiom that the mind needs artistic pabulum in the same way as the body does material food.

Moreover, a school of gardening will shortly be inaugurated here, so that there will be a new field



FLOWER-BASKET OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE



FLOWER-STAND OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE



FLOWER-BASKET MADE OF PERFORATED ZINC, LACQUERED WHITE. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE

opened out; and this in its turn will, no doubt, lead to a new employment for women—the decoration of the home, a function for which they would seem to

Viennese Flower-Stands



FLOWER-STAND OF SILVER SET WITH MALACHITE AND CORALS. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE

in white lacquer. The work bears those distinguishing qualities characteristic of everything Prof. Hoffmann creates, for his chief enjoyment consists in unconsciously producing original, refined, and meditative objects. He, too, is the inspirer of the workmanship, which everywhere shows how thoroughly the craftsman has understood and valued the artist's designs. There is a certain

be naturally adapted, but which is too often ignored in the education of girls.

In the meantime it is curious to note that it is the male artists who, until now, have given the most thought to floral receptacles, among them Profs. Josef Hoffmann, Kolo Moser, Otto Prutscher, and others of like ken, whose high ideals in art are everywhere recognised. It was Prof. Hoffmann who first recognised how valuable a material perforated zinc would be for decorative use, and more especially for floral purposes. He let his imagination — always rightly tempered — have full play, with the result that not alone was a new line opened out in art, but also in manufacture. Some idea of the variety and beauty of his designs may be gathered from the three reproduced on p. 185. Out of the simple metal the artist has made a thing of beauty; nothing at the same time could be more simple than these pierced zinc flower-baskets clothed



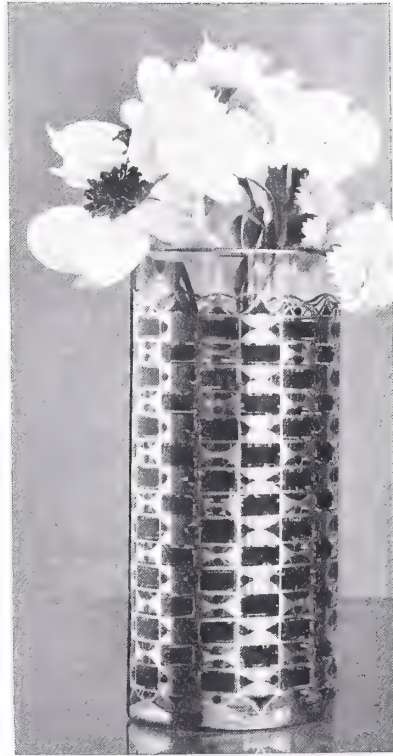
SILVER FLOWER-STAND WITH CORAL BEADING. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY THE WIENER WERKSTAETTE



GLASS FLOWER-STAND WITH GILT ORNAMENT AND SILVER MOUNT. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

Viennese Flower-Stands

subtle grace about these flower-stands which makes them particularly attractive, and of real artistic value in the decoration of the table or the home. Though not what one would call cheap they are yet of so modest a price that even those less gifted with material wealth could afford to purchase them. They are quite unpretentious, and

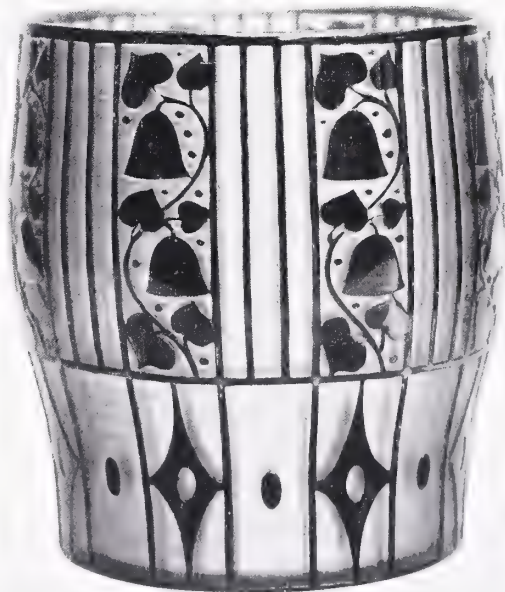


GLASS FLOWER-STAND WITH GILT DECORATION. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTÄTTE



FLOWER-VASES WITH GILT DECORATION. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY LÖTZ WITTWE

there is no false affectation about them ; they are as they profess to be, simple zinc so turned by the artist's mind, and the craftsman's hand, that it has assumed grace and form. It is remarkable, too, how varied are the shapes that have been given to it, and how multifarious Prof. Hoffmann's designs are. I have seen some exquisite flower-pot stands, hanging-baskets and other receptacles, all equally refined in ornament and in form. It was but natural that the copyists should soon set to work, but the real is vastly different in every respect, including workmanship, from the imitation. It is not only a question of being able to design, but of also having the right understanding of the nature of the material in which the design is to be executed. This is also to be seen in the two flower-stands executed in silver from the designs of Prof. Hoffmann (see p. 186). Both are exquisitely moulded, both real works of art, not only with regard to the design, but also in respect of workmanship. It is as though the craftsman had penetrated the mind of the artist, and, reading what was therein written, had transposed it to



FLOWER-VASE WITH GILT DECORATION. DESIGNED BY PROF. JOSEF HOFFMANN, EXECUTED BY LÖTZ WITTWE

Viennese Flower-Stands

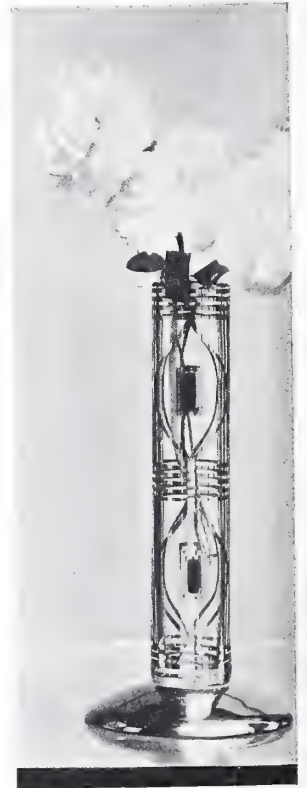


FLOWER-STAND OF PERFORATED AND BURNISHED SILVER. DESIGNED BY PROF. KOLO MOSER, EXECUTED BY THE WIENER WERKSTAETTE

his own mind and hand. Such workmanship is an acknowledgment of the greatness of the designer. The first of the two has fields of silver, the lines passing through them being beautifully chiselled and divided off by delicate-hued corals. Between these fields of silver are pillars of beautiful grey malachite, finely polished, and lending a refined touch of colouring to the scheme. The other is equally beautiful both as regards design and craftsmanship. It is of highly polished silver, the beading being formed of small corals, each being chosen with thought and feeling for form and beauty of colouring. Both are sincere examples of the work of a mature artist who in all things is scholarly.

The glass flower-stand mounted in silver (p. 186) designed by Prof. Otto Prutscher has an attractiveness of its own. This

artist is less severe than Prof. Hoffmann; his refinement and delicacy of treatment are of another calibre, yet everything he creates bears the stamp of the true artist. Those who have had the opportunity of watching Prof. Prutscher from the beginning of his career are glad to see how well he has fulfilled his early promise. From the first he has strenuously kept to the canons he laid down for himself, and therefore it was not surprising that when a place fell vacant he was appointed to a professorship at the Central School of Applied Art. His work is characterised by a singular charm and restfulness, though its repose is of a different character from that of Prof. Hoffmann. Perhaps there is a greater strain of intellectualism in Prof. Hoffmann's work, but it is idle to contrast these two men whose ideals rank so high. If we turn to the glass flower-stands by these two artists (pp. 187, 188) their aims will as easily be recognised as in their silver work. No two could be less similar in their designs; perhaps there is more architectural form in those of Prof. Hoffmann, yet this element again is common to both. There is nothing savouring of the conventional in them, yet they all have style; there is nothing emphatic, too pronounced or accentuated as it were. What could be more beautiful than



[GLASS FLOWER-HOLDERS WITH GILT DECORATION. DESIGNED BY PROF. OTTO PRUTSCHER, EXECUTED BY THE WIENER WERKSTAETTE

Viennese Flower-Stands



REPOUSSÉ SILVER FLOWER-VASES.
DESIGNED BY PROF. KOLO MOSER,
EXECUTED BY THE WIENER
WERKSTAETTE

artistic principles. The first is executed in highly polished perforated silver, the other in oxidised *repoussé* metal.

All the illustrations here reproduced show a right feeling for decoration; the work is refined both as to colour and design, which are everywhere well ordered and reveal an admirable sense of rhythm and proportion. The two stands illustrated on page 190 are of peculiar interest, inasmuch as they were designed by a workman trained in one of the Government art workshops. Both are executed in



FLOWER-VASE OF BLUE FLASHED GLASS. DESIGNED
BY PROF. OTTO PRUTSCHER, EXECUTED BY THE
WIENER WERKSTAETTE

the hare-bell design of Prof. Hoffmann? There is a singular grace and charm in the manner in which the flowers hang their heads; every stroke breathes of love for these homely blossoms of the fields and woods. How dignified and how appealing are the three flower-stands designed by Prof. Otto Prutscher (pp. 188, 189)! They have a cheerfulness and natural charm of their own—something, perhaps, of the atmosphere of Vienna, of which the artist is a true son. To Otto Prutscher is due the merit of having revived the old art of designing flashed glass. In olden times it was an art highly favoured, not only by the burghers, but also by the peasants, but it was left to Prutscher to lend it a new grace and dignity by putting it to the special service of flowers. He has designed many forms and many patterns, each in its way distinguished, each a true work of art.

Unfortunately Prof. Kolo Moser has given up designing—it is to be hoped only for a time. At present he is devoting himself to painting. The two stands shown on pages 188 and 189, though they do not add to his fame as a designer, still give another proof of his earnestness of purpose and fine

Viennese Flower-Stands



MAJOLICA FLOWER-STAND WITH MOSAIC BORDER. DESIGNED AND EXECUTED IN THE ATELIER OF J. BÖCK

majolica and are ornamented with mosaics, the first being grey in tone with a mosaic of gold on a white ground, the other of biscuit white with mosaics of delicate pastel blue and gold.

As has already been said, there is at present no desire for over-decoration or profusiveness of any kind in the use of flowers for the ornamenting of the home or of the dinner-table, and it is to be hoped that the age of super-luxury will never obtain here; a word of warning, however, would not be out of place—not for the artists, but for the layman, and more particularly for the laywoman. Of late there has been a growing tendency to decorate (!) flowers with paper frills and furbelows of glaring hue which clash with Nature's harmony and which jar like a false note in music. It is as though the florist would outdo Nature, desecrate her, go one above her; the result being the topping of plants and blossoms beautifully formed, and clad in lovely, delicious folds of rare material, of exquisite tones and breathing the

sweetest perfumes of heavenly grace, with the insidious presence of loud-toned, loud-voiced vulgarity. And when this abnormal intrusion of paper is placed in an exquisite flower-pot the purchasers accept the base with the same glee as they do the real; and it is not otherwise with the fair recipients, who admire the paper as much as the flowers. This effort to decorate flowers, whose office pure and simple is to decorate, can only be deplored. There was a time when Vienna could vie with the world in the loveliness of her floral decorations as executed by the florists themselves, and when it was a pure delight to gaze in their windows. Now one is obliged to ask, Is the art lost? The artists are ready and willing to advise. The flower-stands or other receptacles are not meant to decorate the flowers, but to be worthy holders of their loveliness, to be humble servitors as it were, reverent in their service, like chivalrous knights. A. S. LEVETUS.

From the collection of lithographs sent by the Senefelder Club to the Venice Exhibition the Minister of Public Instruction has purchased for the Gallery of Modern Art in Rome proofs by Messrs. G. Spencer-Pryse, Charles Shannon, Joseph Pennell, E. J. Sullivan, and Harry Becker.



MAJOLICA FLOWER-STAND WITH MOSAIC BORDER. DESIGNED AND EXECUTED IN THE ATELIER OF J. BÖCK

Photographing at High Altitudes

ON PHOTOGRAPHING AT
HIGH ALTITUDES. BY
DONALD MCLEISH.

A SPORT offering an abundance of exercise of the most exhilarating kind amidst the cleanest atmosphere in the world is one that would not seem to stand in need of further attractions. But mountaineering means much more than this. One of the greatest charms of travel above the snow-line consists in the intimate relation it has to interests of a graver and more intellectual kind; and its varied aspects, scientific and artistic, have much to do with its increasing popularity.

The wonderful variety of vegetation and scenery that exists within the compass of a few thousand feet is one of the commonplaces of Alpine travel. Probably in no other locality can be experienced greater diversity than in the Alpine regions, where at one time the climber may be in the midst of the polar landscapes of Mont Blanc or Monte Rosa, with nothing surrounding but snow and ice, and after a four hours' descent be among the olive groves and vineyards of an Italian valley.

Amidst all this variety there is abundant material for picture-making, yet strangely enough the artistic side is the most neglected. Few painters have attempted to portray the beauties of the high Alps, and most of the pictures in existence appear to be the result of anything but observation at first hand. The works of M. Gabriel Loppé stand almost alone in their striking resemblance to the wonders of the snow world as mountaineers know them; and in a phase of nature that is particularly well rendered by the camera few photographers have given more than the mere outlines of the mountains.

It is difficult to give a reason for this, unless it be that the sport is so fascinating in itself that most people cannot give attention to other details. It is, however, true that infinitely more pleasure will be gained by the man who combines with the pastime some definite aim, artistic or otherwise; he is also likely to become a better mountaineer than one who treats a mountain as a treadmill, or, to quote Ruskin, "regards the peaks as so many greased poles."

At one time mountaineering was much rougher work than it is at present; the ascent of any peak of more than 12,000 feet generally involved a night spent in the open or in a cave of the earth. Native huts were few and far between, and offered sorry entertainment for the weary Alpinist. The cries of sheep and goats and other horned cattle combined with the mining operations of myriads of leaping

insects made sleep in them an impossibility. Mountaineers naturally entered such places with extreme reluctance, and only then on the principle of "any port in a storm." The establishment of a series of well-equipped huts throughout the mountain districts has done much to abolish these discomforts, and the opportunities afforded of seeing some of the grandest scenery under varied conditions of light might well tempt the artist into spending a few days at some of them.

As a rule, more artistic opportunities occur during the traverse of a pass than on the ascent of a mountain. Wonderful as are the views obtained from the great peaks, where the eye frequently ranges over snowy domes and myriad spires for more than a hundred miles in every direction, they are unsatisfactory in a pictorial sense. The most impressive views are generally obtained at lesser elevations, where the height of surrounding mountains is added to the depth of the valleys below.

With some such ideas as these a party of four, including the writer, started out recently from the Montanvert for the traverse of the Col du Géant. We had left Chamonix the previous afternoon, glad to be quit of its noise and dust and petrol-perfumed atmosphere. At 2 A.M. we were stumbling along by lantern light over the rocky track that leads to the Mer de Glace. An awkward scramble down the rocks brought us to the broken ice masses just as the sun's first rays struck the summits of the surrounding peaks. Their topmost snows were suddenly ablaze with points of crimson light, which flashed and gleamed like a series of watch-fires simultaneously lighted on every eminence.

We passed ice pinnacles, pale and ghostly in the shadow, and carefully skirted the edge of many a gloomy chasm, from the depths of which came the subdued roar of rushing water. We did not hurry past these details, as the huge tower of the Dent du Requin, which I intended to photograph, was still in shadow. As the sun crept over the glacier a convenient ice sérac was selected and a few steps cut to the top, from which a picture was taken with the necessary human element in the foreground. The glacier at this point was almost level; we encountered few crevasses that could not be jumped, and met with no other obstacles till reaching the icefall. Here the whole width of the glacier was split and fractured in the wildest confusion; séracs of ice towered above us, varying in size from a cottage to a church, and crevasses of enormous depth and width yawned on all sides ready to receive any erratic body. We often found that the only way to negotiate these chasms was to cut steps

Photographing at High Altitudes

for some distance into their interior to a point where a mass of fallen ice had partially bridged the crevasse, and then to cut up the other side. On these occasions one man only moved at a time, the others holding him by the rope till the traverse was made. Descriptions would entirely fail to give an idea of the manifold shades of blue and green light with which these caverns were filled, or of the fantastic shapes taken by the icicles that garnished their interior.

The exceptionally hot season of 1911 had made the traverse of glaciers more difficult than usual; crevasses were everywhere at their widest and worst. Occasionally an impassable crevasse made it necessary for us to adopt the alternative of finding a way over the séracs. The ascent of these pinnacles involved plentiful step-cutting, extra care of the rope in case of tumbles, and other mountaineering delights, and the views from their summits of the maze of twisted ice below was often distinctly sensational. The photography of these incidents presented further difficulties. To obtain an effective view-point the ascent of a neighbouring sérac was sometimes required, and the photographer had to make the exposure while standing in the precarious foothold of an ice step without the actual and moral security that is afforded by the rope.

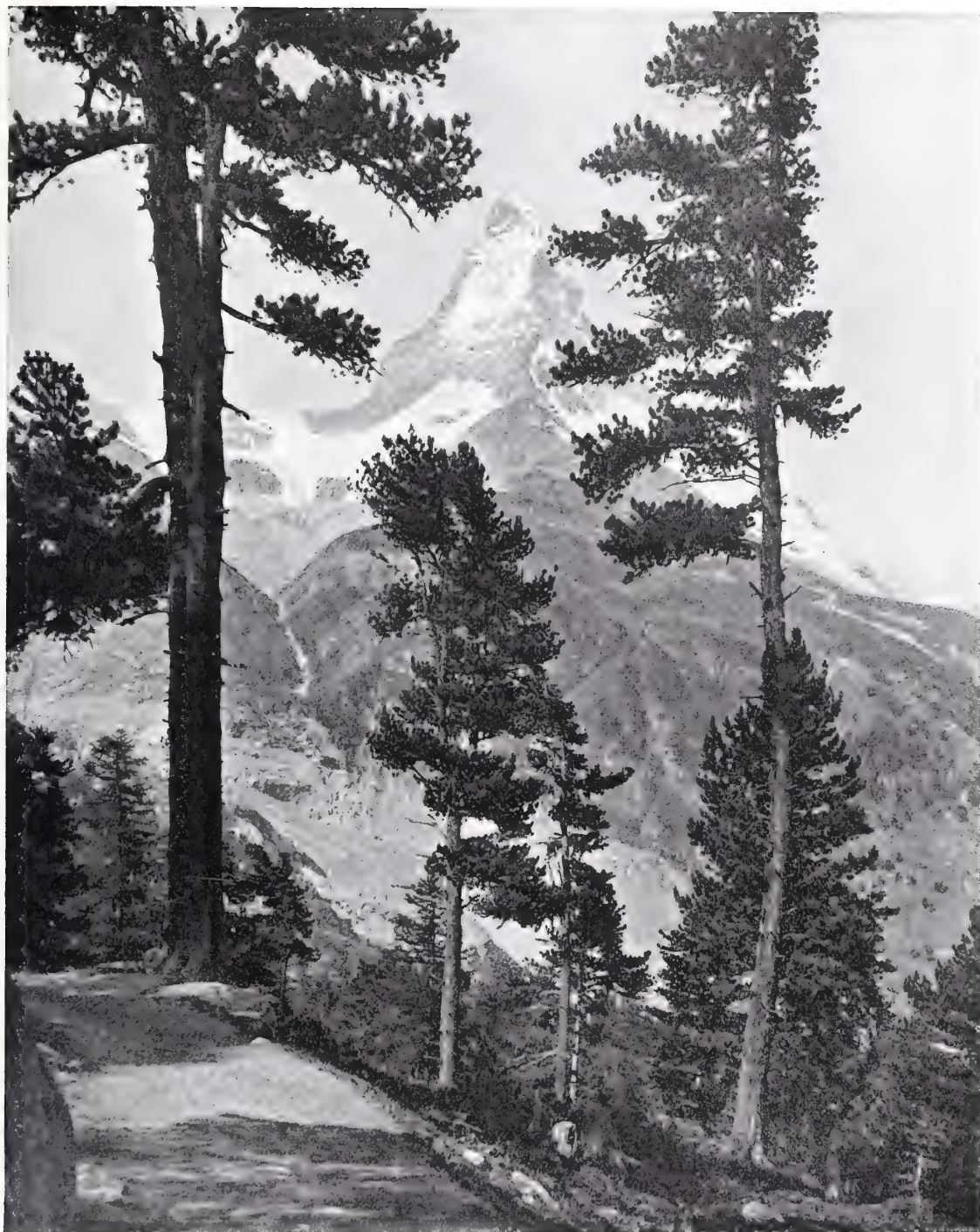
The circumstances were strongly reminiscent of a traverse made on a previous occasion in the icefall of the Morteratsch glacier, where, in addition to these difficulties, pictures had to be snatched at long intervals from under a cloudy sky, that bugbear of the Alpine photographer. Frequently when the party had been picturesquely posed on an ice wall, and the photographer had taken his place on another, clouds shut off the sunlight; and during the lengthy intervals that passed before the appearance of another blue patch the photographer had to listen to a continuous stream of pointed and personal comments from his rebellious lay figures. But this perhaps was excusable in those who were not sustained by the elevating influence of art. We were not troubled by bad weather on the present occasion. We scrambled through the icefall in the late afternoon and included the last of its fractured masses in a picture of the Dent du Géant two miles distant. This rock tower of 13,170 feet is remarkable as being perhaps the only Alpine summit that was not reached on the first ascent by fair means. Artifices which mountaineers generally regard as unsportsmanlike were employed. Iron spikes were driven into the rocks and the more difficult places festooned with ropes; but even then it proved a hazardous ascent, and it will always remain an extremely difficult tooth to scale.

We reached the summit of the Col du Géant towards sunset, and luxuriated in the magnificent view over Northern Italy. Loftily situated though we were, Mont Blanc rose on our right in a series of gigantic precipices nearly 5000 feet higher, and his buttresses descended far below us to the gloomy Glacier de Toule, from the depths of which the evening mists commenced to rise. The sunset was a fitting termination to a perfect day; its grandeur culminated in the appearance of the mighty shadow of Mont Blanc, a huge pyramidal shape stretching across the sky, its apex touching the eastern horizon. The night was spent at the Torino hut, a few feet down on the Italian side.

On the following morning the camera was taken to the summit of the Aiguilles Marbrées for the purpose of obtaining a picture of Mont Maudit. For reasons of fatigue, and possibly for others not wholly unconnected with Alpine photography, my companions were unable to accompany me. On the summit ridge a most interesting time was spent balancing the merits of various foregrounds, &c., the choice falling at length on a striking rock tower which admirably served to give the impression of atmosphere to the mountain two and a half miles distant. After a long wait a party of Frenchmen on their way to Chamonix came into view; they may be seen as five black dots on the glacier far below.

From the snows of Mont Blanc we went direct to the glaciers of Dauphiné. It is a district almost unexplored by the tourist, and one in which the discordant yells of the "personally conducted" party are never heard. We were surprised at the extent and variety of its glaciers. That of the Pilatte offered all the problems associated with the greater ice streams of the central Alps, while the gigantic rock walls characteristic of the district presented problems distinctly their own.

The usefulness of an Alpine rope was strikingly evidenced while descending a mountain a few days later. Without its help one at least of our party would probably be reposing in a crevasse at the present moment. We were gingerly crossing a steep slope on Mont Pelvoux, where the surface was almost as hard as ice could be, when the second man slipped from his steps. There was just time to drive our axes in and take a turn of the rope round them before the strain came. Our friend drove his axe-head convulsively into the surface, but it did not hold and for a few moments he was entirely suspended. Had he been unroped he would have continued to fall, probably finishing his career in one of the numerous crevasses waiting two hundred feet below.



THE MATTERHORN FROM THE RIFFEL PATH
PHOTOGRAPHED BY DONALD McLEISH



THE AIGUILLE DE PETERET AND MONT BLANC
FROM THE SUMMIT OF MONT SAXE, ITALY
PHOTOGRAPHED BY DONALD McLEISH



THE MOST HAZARDOUS CLIMB IN THE ALPS:
THE MEIJE, 13,060 FT. HIGH. PHOTOGRAPHED
BY DONALD McLEISH



A PARTY EN ROUTE TO THE COL DU GÉANT:
THE DENT DU GEANT FOUR MILES AHEAD
PHOTOGRAPHED BY DONALD McLEISH



A BREAK IN THE CLOUDS: MONT MAUDIT FROM
THE AIGUILLE MARBRÉES. PHOTOGRAPHED BY
DONALD McLEISH



ALMOST A TRAGEDY! CHECKING A SLIP ON
A DANGEROUS ICE SLOPE, DAUPHINÉ ALPS
PHOTOGRAPHED BY DONALD McLEISH



ASCENDING A SÉRAC ON THE ICEFALL OF THE GÉANT
GLACIER. PHOTOGRAPHED BY DONALD McLEISH



MONT BLANC DU TACUL AND THE DENT DU REQUIN:
BELOW, A PARTY ON THE MER DE GLACE. PHOTO-
GRAPHED BY DONALD McLEISH



BERNINA ALPS: ASCENDING A BIG SÉRAC
ON THE ICEFALL OF THE PERS GLACIER
PHOTOGRAPHED BY DONALD McLEISH



ONE AT A TIME! AMONGST THE ICE SERACS
OF THE MORTERATSCH GLACIER, BERNINA ALPS
PHOTOGRAPHED BY DONALD McLEISH



THREADING A WAY THROUGH THE BOSSONS
ICEFALL ON THE WAY UP MONT BLANC
PHOTOGRAPHED BY DONALD McLEISH



AMIDST THE ICE WORLD OF THE DAUPHINE
PREPARING TO JUMP A CREVASSE ON THE
PILATTE GLACIER. PHOTOGRAPHED BY
DONALD McLEISH

Country Cottages

THE DESIGNING OF COUNTRY COTTAGES.

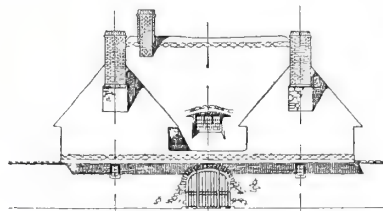
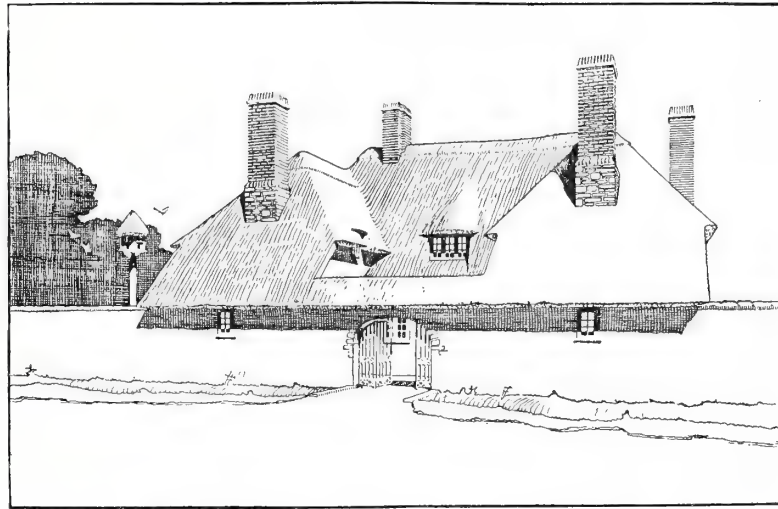
"WHEN," says Swift, "I have a kingdom of my own I will look out for a cottage in it," and so many people nowadays dream his dream and, what is more, make it take actual shape and realisation, that the Home Counties and the districts surrounding our large cities are dotted with the small home—the cottage—of the professional or middle-class man. Here, escaped from the crowded life of town, he lives his own life in his own house, arranged, if he be fortunate, in such a way as to speak his own needs.

It is with such a dwelling as this, neither, on the one hand, a villa—to use a somewhat Victorian word for which there is no equivalent—nor, on the other, the home of the farm-labourer or estate-workman, which also can claim a right to define itself as a cottage, that the present article proposes to deal. And although some of the considerations to be advanced may be obvious, yet examination of a batch of designs recently submitted to us for adjudication brings home the fact that this by no means guarantees them from neglect or infraction.

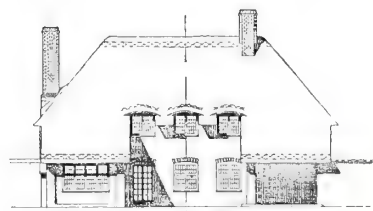
First and foremost amongst these points to be considered is the question of the limit laid down as the ultimate cost of the building, and the need—for the architect, who as regards this particular class of house has to deal with men of moderate means and capital—to bear this factor in mind from the moment that the pencil is first laid to paper to the very close of the work. For carrying out the designs with which we are now dealing the sum of £1200 was stipulated as the maximum limit of cost, exclusive of site—a fair and even generous allowance.

Climatic conditions must of course be reckoned with

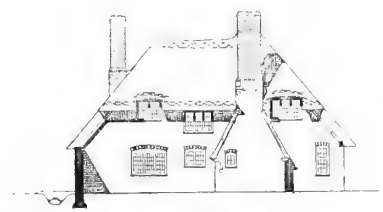
as having weight and bearing on the design. A cottage built on the edge of the Yorkshire Moors has different needs and requirements from that sheltered in a valley of the warmer south. The one must withstand the driving wind and wet, the other be framed with verandas and shelters from the sun. A point intimately connected with this consideration is that of aspect, or the so placing of the house on the site as to obtain for its various rooms the light most fitted for their special use. As a broad principle, windows should admit of the sun entering each living room at some period of the day, while the kitchen offices—the scullery, pantry, and larder—may well face north. For the drawing-room there is the range of choice between south, south-east, and south-west, while north-east is a desirable aspect for the dining-room of a small house or cottage, introducing as it would the



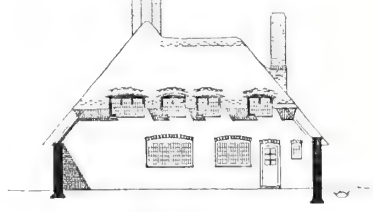
N ELEVATION TO VILLAGE STREET



S ELEVATION TO GARDEN



WEST ELEVATION

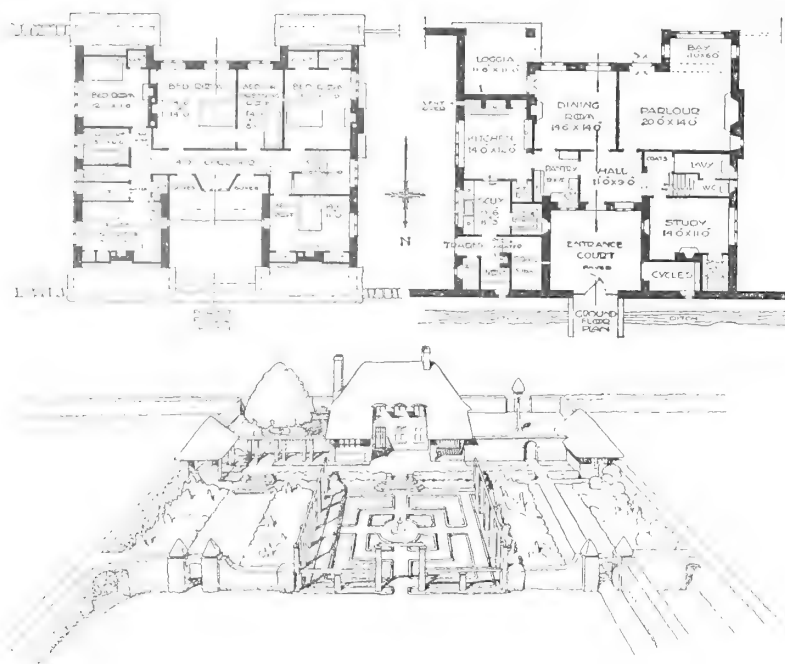


EAST ELEVATION

DESIGN FOR COUNTRY COTTAGE

BY C. J. KAY

Country Cottages



BIRD'S-EYE PERSPECTIVE AND PLANS OF COUNTRY COTTAGE DESIGNED
BY C. J. KAY

morning sun to a room which also serves the purpose of breakfast-room.

Prospect is, in nearly every case, one of the points upon which the client expresses his own strong personal desires, and to reconcile his wishes as to the view which his windows should command with the conditions entailed by the aspect of the house is sometimes one of the most difficult of the problems to be solved by the architect. The latter is, indeed, from time to time confronted with the *crux* that, while the sitting-room windows face—or should face—more or less south, the view that the client loves and that led him to select his particular site is towards the north. Yet thought and contrivance can meet even that case satisfactorily.

There is one other consideration of importance to be dealt with before the position of the intended house on the site can be looked upon as a settled thing, and that is the place to be occupied by the garden, and the nature and size of the latter. Within recent years it has fortunately been conceded by the majority of house-builders that an architect's functions do not cease when he has designed the actual structure and fabric of the house, and he is now allowed to include in his province the setting of his picture in a frame of his own device, and the scheming-out and

arranging of the garden in which his building stands. Some of those whose designs are here reproduced have displayed considerable thought and invention in the lay-out of their cottage. The lily-pond and formal garden of Mr. Speir (p. 212) are simply and prettily treated, and Mr. Kay's sketches show an excellent and well-balanced scheme.

Of the two elements—the plan and the elevational treatment—that go to the building of any structure whether house, church, or factory, the order of importance is in every case identical. It is the arrangement of those facilities for use which we call the plan that should be the

dominating factor of the whole scheme. While the external design of a house should be considered side by side with the plan, it is the latter that is of all-essential importance and should shape the



DESIGN FOR INTERIOR OF COUNTRY COTTAGE
BY H. COLLINGS



A COUNTRY COTTAGE AND
GARDEN DESIGNED BY CLAUD J. KAY.

Country Cottages

elevational character. It gives, moreover, the opportunity of adapting the building to the demands laid down by the owner, and should tell a tale of his needs satisfied and his individuality expressed.

A well-known architect once said that the merest glance at the corridors on a plan showed him at once if its author were a good planner or not. In no class of building perhaps does this canon hold

good more than in the planning of cottages, where access from room to room should be attained at the least possible expenditure of space, and where the corridor cannot, as in larger houses, be effectively utilised as a feature. In many of the designs which have come under notice with those now illustrated the corridor space was wasteful and out of due proportion, and in more than one instance was left indifferently lighted, but in most of those we reproduce

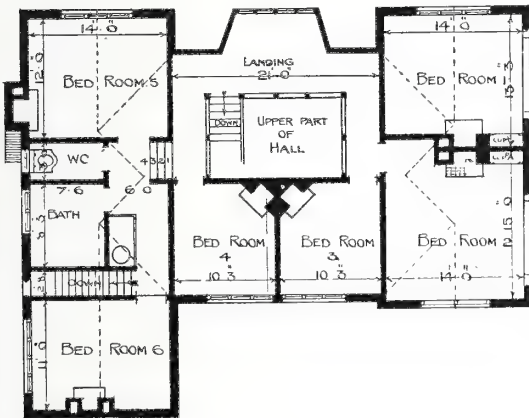
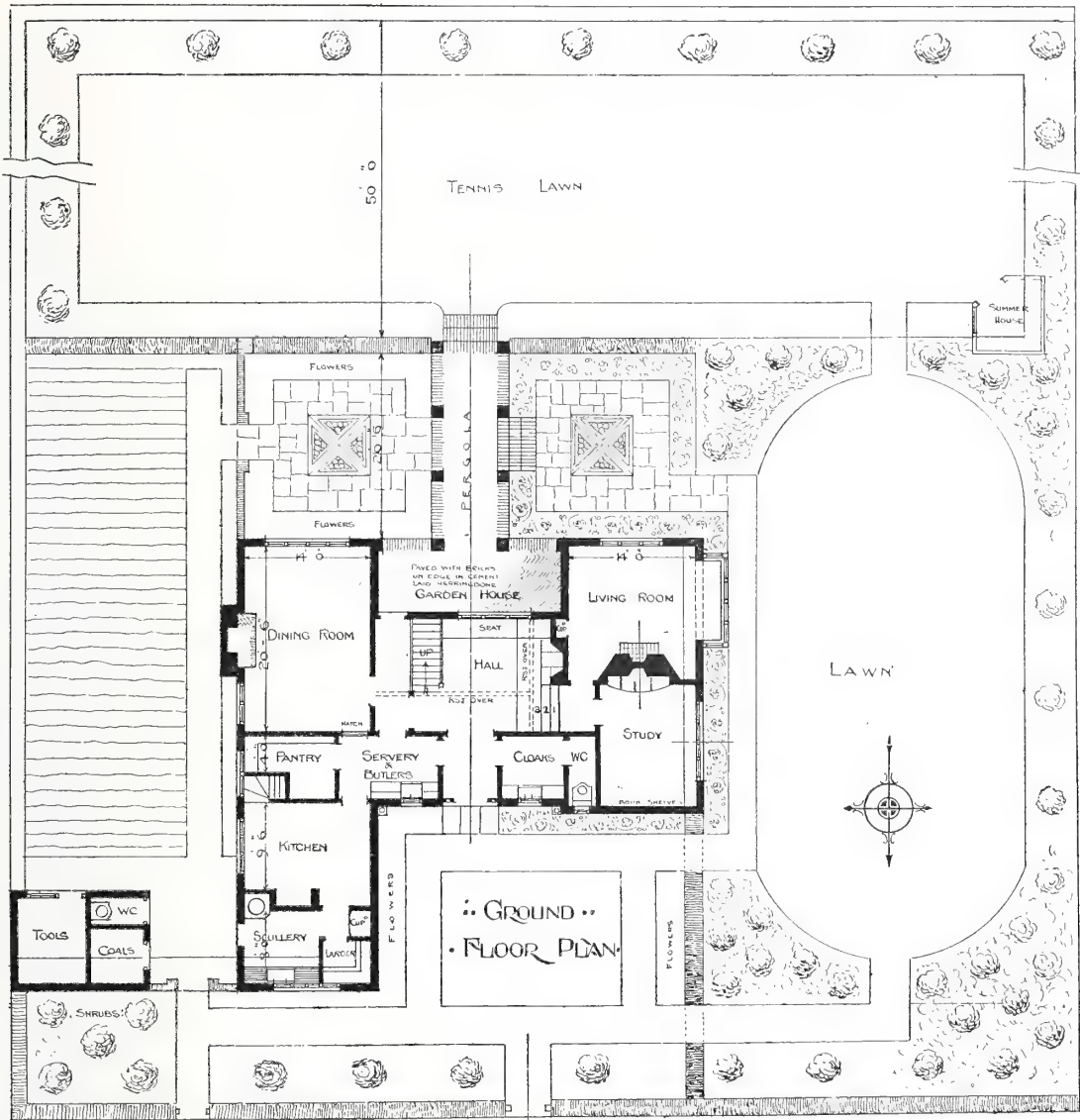
the point has been well met.

Those who show on their first-floor plans the positions of the beds are to be commended for realising that if a room be planned for the main purpose of holding a bed it is as well to show where and how the latter has been arranged for. A further need for care and thought asserts itself with regard to the door of the bedroom. This can occupy a wrong position, as where it opens directly on to the bed, or may be hung on the wrong side, in which case it fails when open to screen the room. But even when the bed is in the place assigned to it on plan, and it and its occupant are not baked by the fire, nor the latter undergoing the certainty of pneumonia from an indifferently fitting window close at hand, or perhaps open window, how many architects think out, as they should, the position of the washhand-stand, the dressing-table, and the all-important wardrobe? Fewer still there are who contrive an inexpensive but pleasantly designed hanging cupboard in deal, painted simply, in place of the "inlaid mahogany wardrobe to match, Sheraton style," that costs quite twice as much. It seems to be forgotten, over and over again, that in designing a room—any



THREE ELEVATIONS OF COUNTRY COTTAGE DESIGNED BY H. COLLINGS

Country Cottages

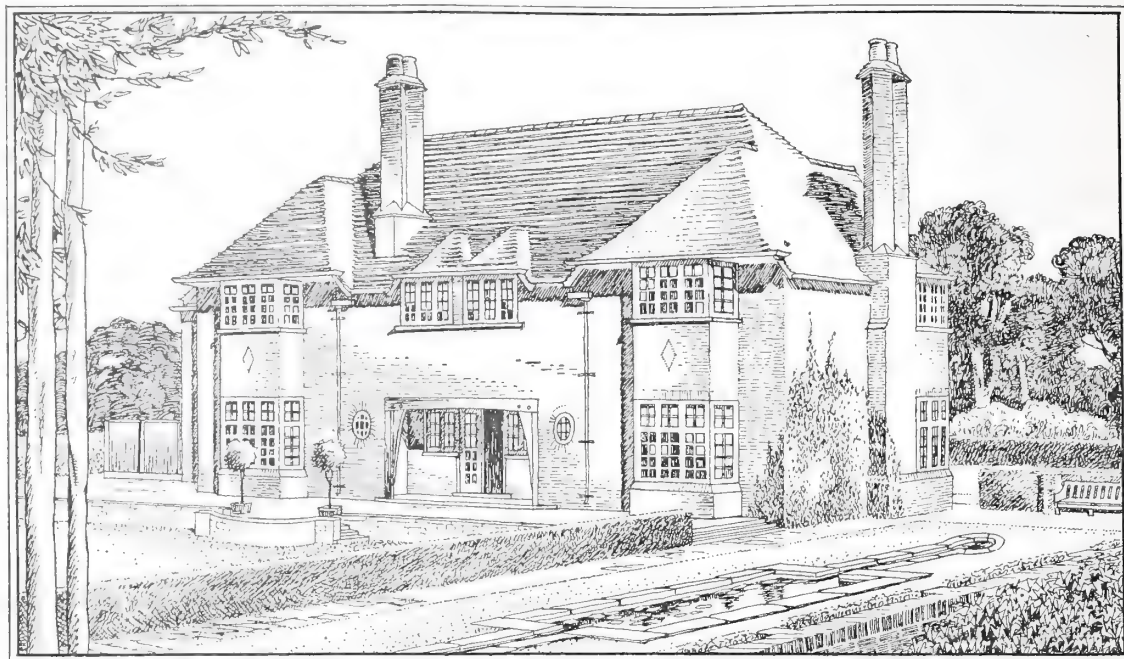


PLANS OF COTTAGE DESIGNED BY H. COLLINGS

room, kitchen, drawing-room, dining-room, bed-room—one should take into consideration the nature, the size, and the position of each and every piece of furniture it is intended to place in it. The dining-room must have its table and its sideboard, the drawing-room its piano, the kitchen its table and dresser. The kitchen especially is apt to receive much less attention than it deserves as a very important feature in the domestic economy. Culinary operations cannot be carried on satisfactorily in a poky, ill-lighted room.

The hall, a descendant of the old house-place or general living-room, is a pleasant feature in such houses as we are considering, and may well be contrived to communicate by a large opening with one of the other rooms, and so to give increased

Country Cottages



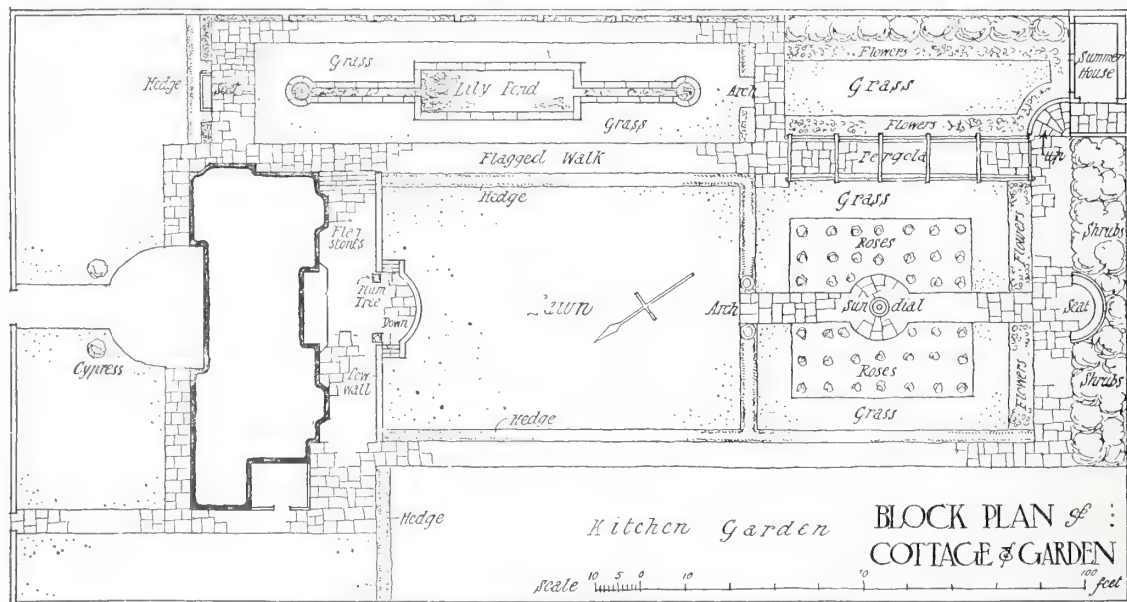
DESIGN FOR COUNTRY COTTAGE

BY J. ALLAN SPEIR

space from time to time, as is shown, for instance, in Mr. Speir's design. Its fireplace is useful as a means of heating the house generally, a specially desirable object in the case of week-end cottages, which are only lived in from time to time, and are likely to suffer from damp and cold in the intervals of occupation. The question of heating such houses as these from one central furnace hardly receives the share of attention it deserves. Still,

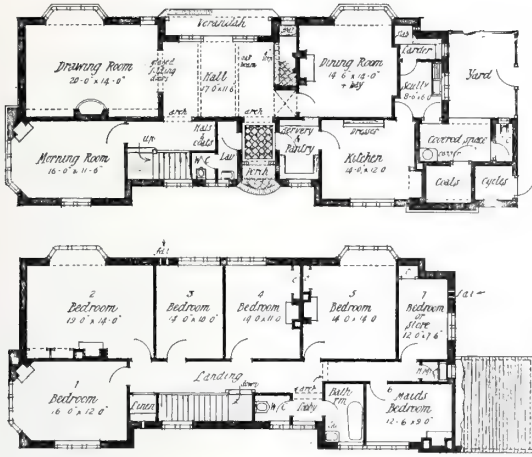
bearing in mind economy, it is possible to arrange inexpensively for some simple form of apparatus needing little attention. It may be done either by a small boiler (fed in part by the refuse of the kitchen, and so also serving the useful purpose of a destructor) or by one of the hot-air systems so common on the Continent.

In close connection with the hall comes the consideration of the staircase. The position of this,



PLAN OF COTTAGE SHOWN ABOVE, WITH GARDEN

Country Cottages



PLANS OF COTTAGE DESIGNED BY J. ALLAN SPEIR

its arrangement and contriving, form one of the most fascinating parts of the architect's work. Many of the plans we have examined show that this has proved one of the most difficult problems, and the number of staircases with impossible head-room and with treads too narrow and risers too high was curiously large. A separate staircase for the servants' use need not occupy much space, nor involve much additional cost, and where the hall is really used as a sitting-room it is desirable to arrange one. Its provision avoids the unpleasantness of the maid-servants when "doing the bedrooms," or, later on, when going up at night to their own rooms, having to pass through the family circle. Mr. Collings has arranged this feature well and simply, and has also contrived that the maids' bedroom should be well shut off from the family rooms on the first floor. This is always advisable, and especially is it so with regard to the bathroom, the central and convenient position of which is of importance. It is, by-the-by, always as well to plan this room as large as possible. It may be, indeed, of more size than one would at first think was in proportion to a small house, seeing that in the generality of cases it has to serve also as a dressing room, which is otherwise ruled out on the score of cost. It is possible to arrange that, if the heating-boiler referred to above is introduced, it shall be used—and not the kitchen-range—for a hot-water supply, which would have the great advantage of being constant. For it should be remembered that the kitchen of a cottage serves as the sitting-room for the maid-servants, and that such a fire as is needed to heat the boiler efficiently could in that case be dispensed with at times, and thus allow of their sitting in a not overheated kitchen.

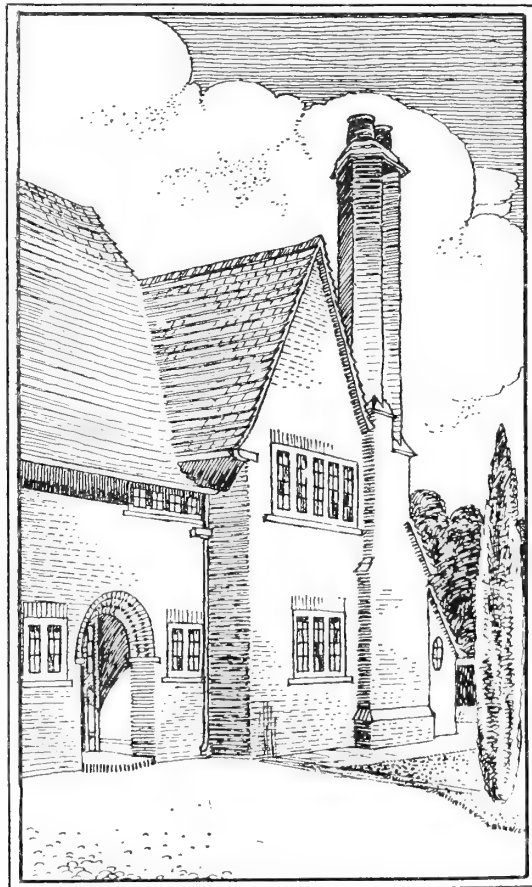
A veranda is almost a necessity for a country

cottage, and should be of sufficient width to allow of meals being served in it, as in the designs of Mr. Collings (who, indeed, calls it a garden-house), Mr. Kay, and Mr. Urquhart (p. 217).

Balconies are difficult to arrange satisfactorily, if only from the fact that their position should be such that only the window from one bedroom gives on to them, for obvious reasons.

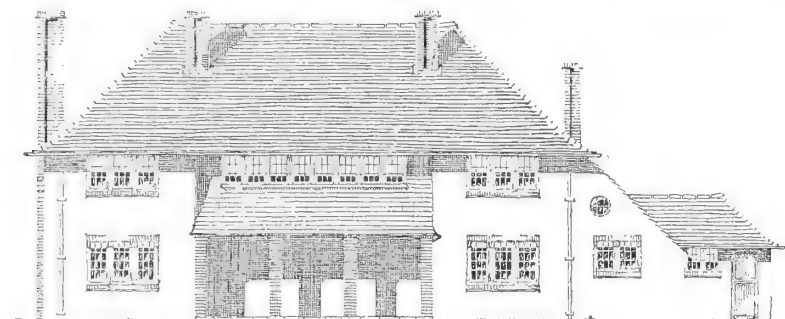
The bicycle-room—a quite necessary adjunct of every cottage—should be so placed that its door gives into a yard, or is otherwise commanded by the house. It has been known that a bicycle-house (too easy of access from the garden and the road) has been found in the morning with its door open and its contents gone.

Amongst the first considerations in commencing a design is one following closely upon two points already referred to, namely, climatic conditions and cost, and that is the nature of the material of which the cottage is to be built. Climate and the conditions of the particular part of the country in which the building is to be placed have in every case



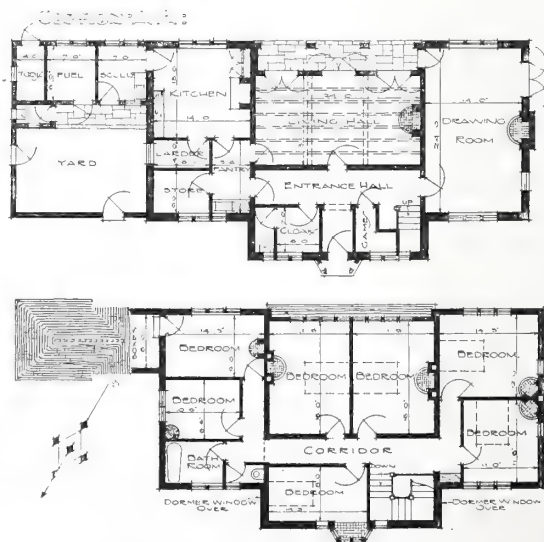
DETAIL OF COUNTRY COTTAGE DESIGNED BY J. ALLAN SPEIR

Country Cottages



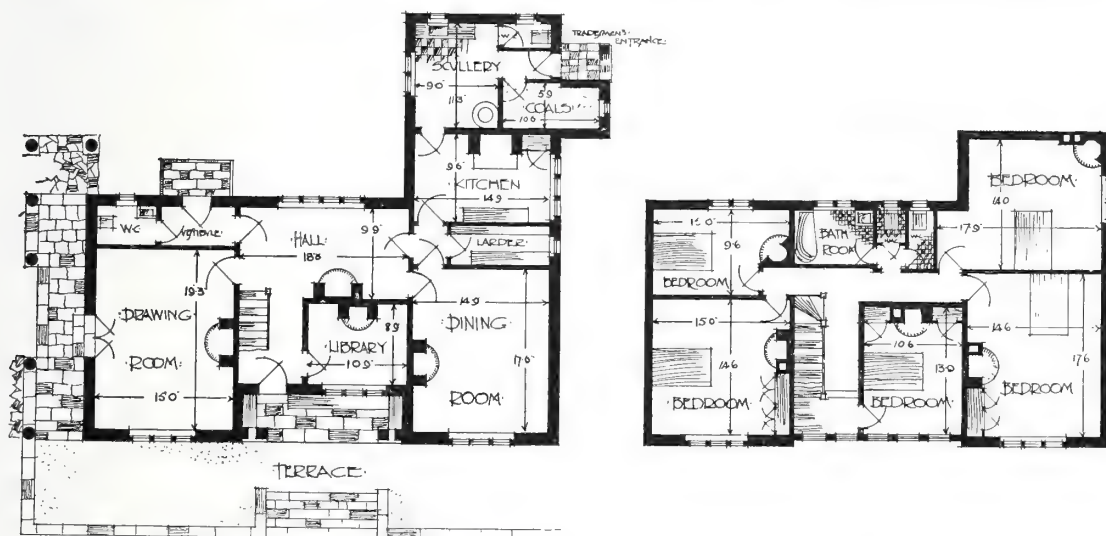
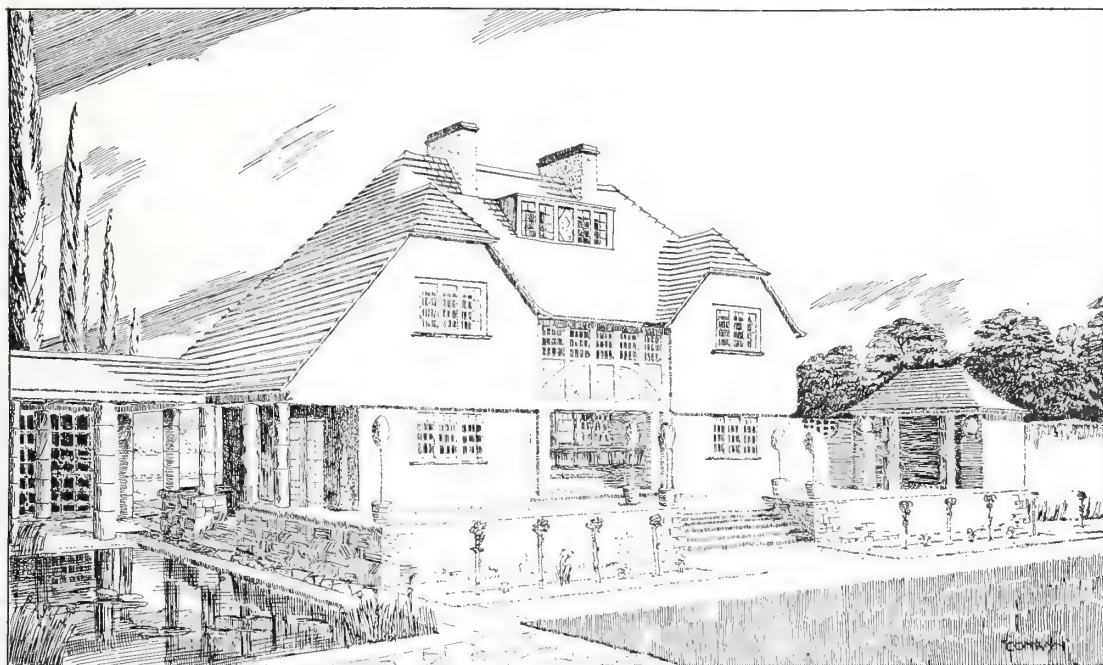
bright-red machine-made kind. Nor, if an outside plaster face be employed, need it necessarily and invariably be of cement rough-cast. There is always the variation possible of using a roughly plastered—in fact, “rough-floated”—and not pebble-dashed finish, to say nothing of incising the

already created local traditions which indicate the best and most efficient methods and materials for its construction. We shall find that for the building of our walls we have at our command brick in the south and part of the middle portion of England, stone in the north and west and in the neighbourhood of the Cotswolds, flint in Suffolk and East Anglia, and timber pretty nearly throughout England. Mr. Sydney Jones's map in the Special Spring Number of *THE STUDIO* showing the geological formation of our country, and the building materials dictated by it in different districts, will be found full of suggestion as to the selection of the true local methods. The use of rough-cast seems to be popular with those who have sent us designs, but there are indications that the reign of this not very inspired material is coming to a close. Local bricks of good mixed colour, sand-faced bricks and those of less than the ordinary 3-inch thickness, are finding favour in place of the monotonously



PERSPECTIVE, ELEVATION, AND PLANS OF COUNTRY COTTAGE DESIGNED BY FRANK L. W. CLOUX

Country Cottages



DESIGN FOR COUNTRY COTTAGE

BY WALTER G. WHINCOP

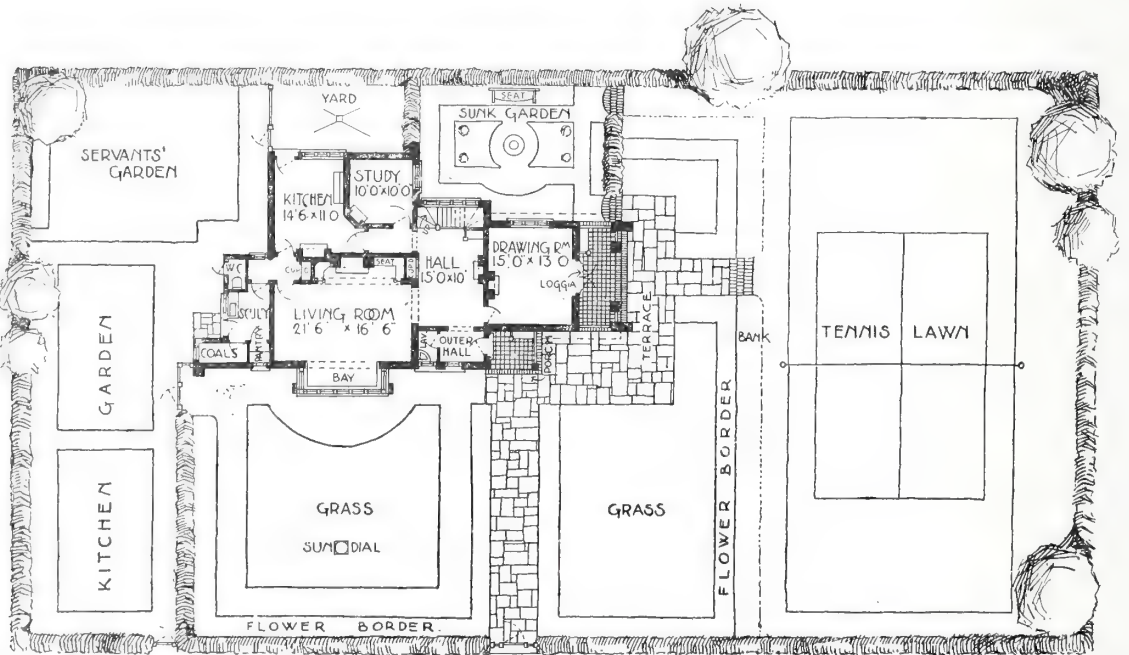
plaster-face Sussex fashion with patterns, as shown, for example, in Mr. Sydney Jones's sketches of cottages in Clare.

For the roofing material the range of choice seems at first glance a limited one. But yet what possibilities of selection there are in the various sizes and makes of tiles—square, scale-shape, pantiles, and the rest—and in their various colours from a gay red to sombre brown! For slates the ordinary Welsh need not be the only choice. There are at one's disposal the grey of Cornwall, the green of

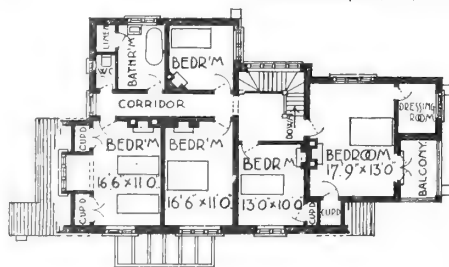
Westmorland, the mixed tints of the Welsh or English rustic slates. Thatch, again, which Mr. Kay has introduced so effectively for the roofing of his pretty cottage, may, as best suits the design and the effect sought for, be of oaten straw, or wheat, or rye, or reeds.

We have in this article touched on the chief points which call for consideration in the designing of a cottage, but it is hardly necessary to say that nowadays an architect is often called upon to exercise his judgment in regard to details connected

Country Cottages



GROUND PLAN.

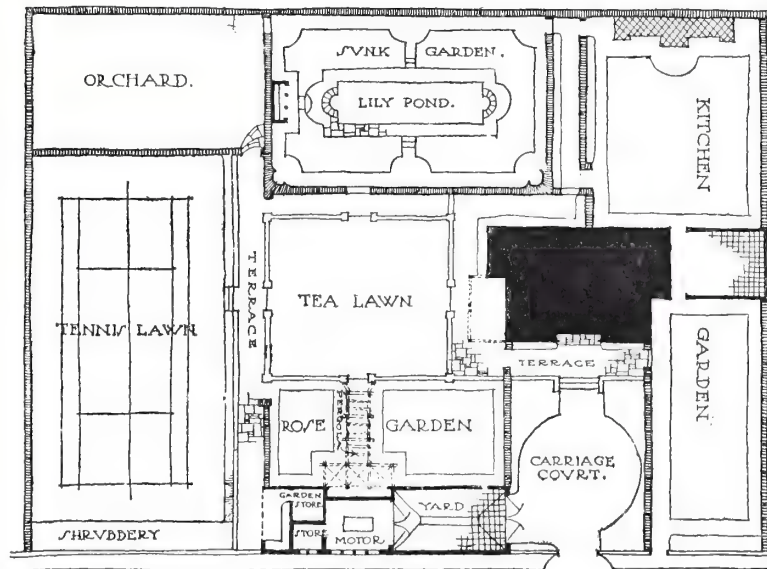


PLAN OF FIRST FLOOR.

Country Cottages



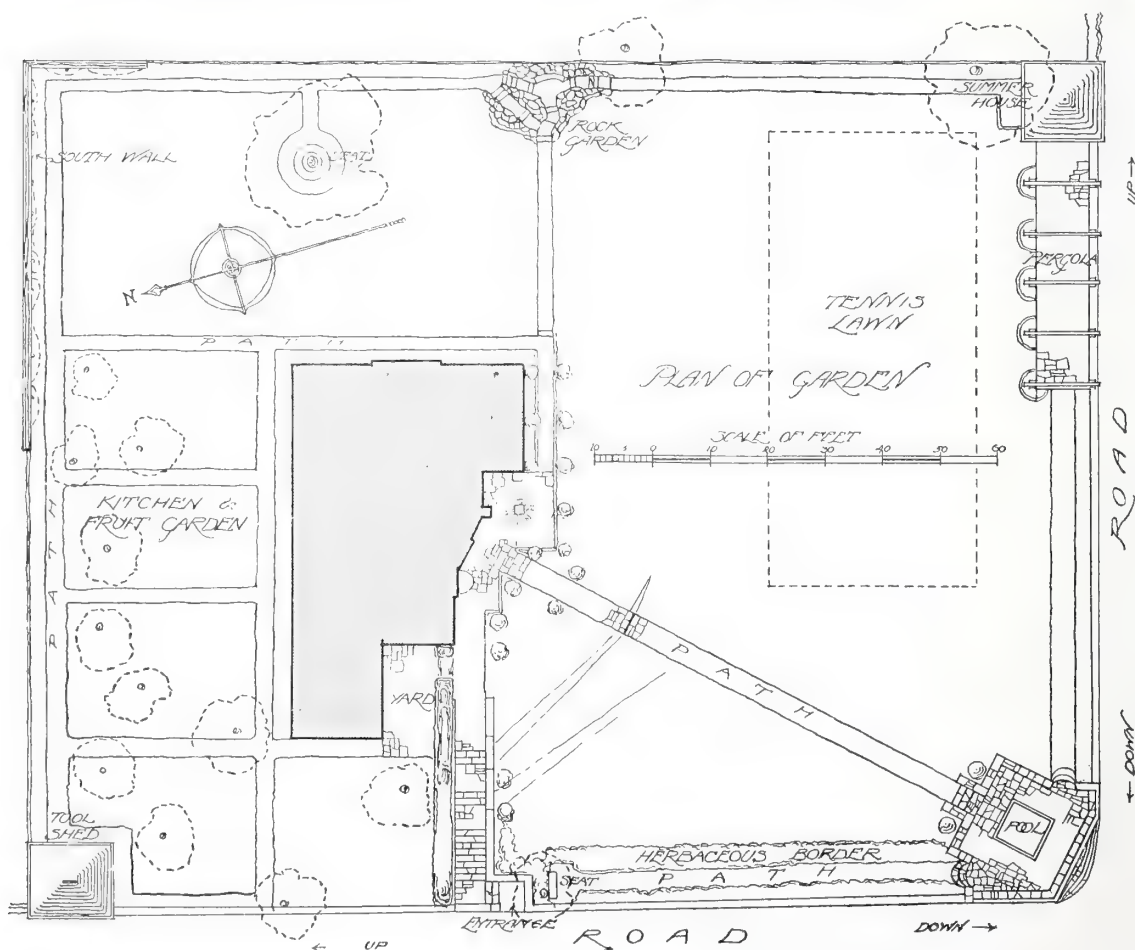
with the lighting and draining of a house, and especially with the decoration of the interior, which, in fact, is coming to be more and more regarded as a function which he is especially fitted to perform. We do not propose to enlarge upon these matters here, but it is worth while pointing out what is after all very obvious, that simplicity should in all cases be the keynote in the internal design of a cottage, as it should be of the exterior, for nothing is more objectionable than the attempt to imitate in dwellings of this character the



DESIGN FOR COUNTRY COTTAGE
(Floor plans on p. 219)

BY R. B. URQUHART

Country Cottages



DESIGN FOR COUNTRY COTTAGE AND GARDEN

BY RONALD A. DUNCAN

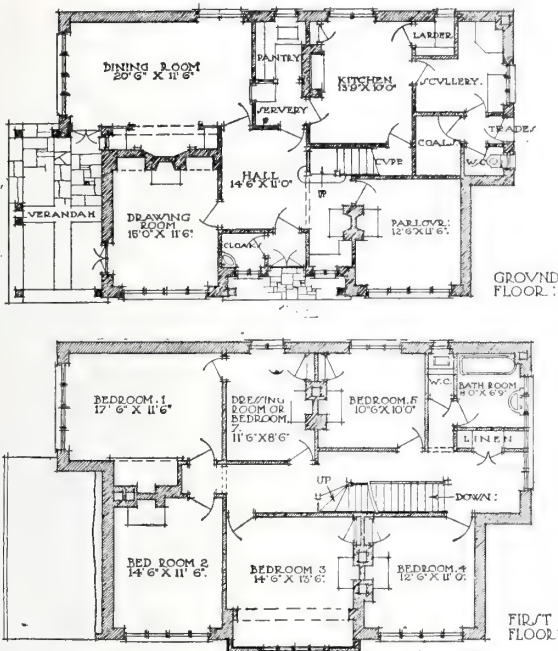
Anticoli Corrado

ANTICOLI CORRADO, A TOWN OF MODELS. BY FRANK HYDE.

PERCHED high up on the very apex of a conical mountain of 2000 feet is a little town called Anticoli Corrado, not more than two hours and a half by train from Rome. It is the home of the artist's model; when the season is over, and the painters have deserted their studios for the fresh air of the mountains, the model also hurries off to his mountain home to help get in the harvest of grain and grapes, and at the same time renew the health and vigour which he has to a certain extent lost by constant hard work in the overheated studios of the capital.

It was because I could find no suitable model in Capri that I packed up my painting traps and started for this veritable artists' paradise, where, I was told, every one of the inhabitants was a model, and I should be able to get what I wanted.

It is a most romantic spot this Anticoli Corrado, a conical mountain with a mediæval town on the summit, rising abruptly from a valley richly cultivated, through which runs a river containing some splendid trout. Looking at the town from the valley you wonder how on earth you are going to get up there, especially after a glance at the splay-

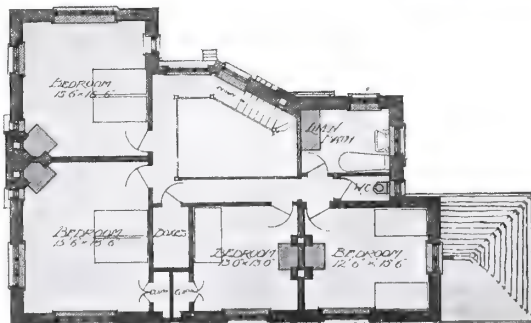
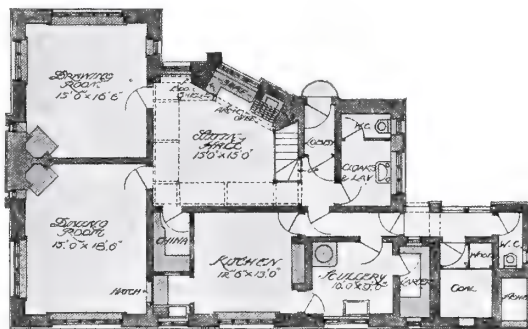


PLANS OF COUNTRY COTTAGE DESIGNED BY R. B. URQUHART

features appropriate to houses of a larger kind—to make them miniature mansions, as it were.

PEASANT ART IN RUSSIA

The next volume in the series of Special Numbers of *THE STUDIO* dealing with the Peasant Art of Europe will be devoted to Russia (*i.e.*, Great Russia, the Ukraine or Little Russia, Russian Poland, and Lithuania), and will be ready for publication about the end of September. The interest taken in Russian "Volkunst" is widespread, and examples are eagerly sought after. The Editor of *THE STUDIO* has been fortunate in having had placed at his disposal some of the finest collections of Russian Peasant Art, including those of Princess Sidamon Eristoff and Count Alexis Bobrinski, and has thus been enabled to select for illustration many of the most beautiful and unique specimens of the national art. These include examples of woodwork, metalwork, jewellery, pottery, glassware, lace, embroidery, furniture, domestic utensils, ecclesiastical objects, and peasant houses, while one of the most interesting sections of the book will be that dealing with the national dress. The illustrations will number upwards of five hundred, of which several will be in colours, and articles will be contributed by Princess Sidamon Eristoff, MM. N. Bilachevsky, M. Brensztejn, and other authorities. A French edition will be published at the office of *THE STUDIO* in Paris, 50 Chaussée d'Antin.



PLANS OF COTTAGE DESIGNED BY RONALD A. DUNCAN

Anticoli Corraao



VIEW OF ANTICOLI CORRADO

PHOTOGRAPH BY FRANK HYDE

wheeled trap awaiting you, tied up with bits of string and wire, and drawn by a miserable skeleton of a mule; but get there you do, and a most delightful drive it turns out to be. I arrived late at night; the full moon was just showing up from behind the old castle tower, throwing a tender light over the grey-gold of the harvest that covered every available spot on the precipitous slopes of the mountain, whilst the fireflies under the shadows of the old grey walls made little ghostly streaks of dancing light.

Arriving at the low, dark archway that gives entry to the town, I descended from my trap, and after mounting innumerable steps and stairways reached at last the old ruined castle, part of which is now used as a pension. Here I found fifteen or twenty artists of all nationalities already installed. It was the simple life here with a vengeance—no luxuries, in fact for the first few days breakfast consisted of brown bread and a bowl of hot goat's milk; the succulent rasher was only a thing to be dreamt of. Quite the Latin Quarter type of artist

was in evidence—plenty of dark flowing hair and *négligé* ties. There were also writers, poets, and sculptors, but no strangers whatever, no trippers—they never come here. After dinner other painters and their wives would drop in, which meant, of course, an impromptu dance to be held in the banquet hall of the old castle, a vast, heavy oak-beamed room, the mysterious shadows of which the two swinging smoky paraffin lamps failed to penetrate.

There must have been quite fifty or sixty artists and their wives in the town,

so that it was decided to give a carnival, to be carried out as only a community of artists could carry it out. The costumes were to suit the picturesque surroundings of rocks, vines, and olive groves; the garnered harvest that lay heaped up under the century-old olive-trees was to form part of the setting of the picture, the whole scene lit by the harvest moon.

The wine-god Bacchus was to be chief of revels, attended by nymphs, fauns, and satyrs. An ideal spot was chosen in an olive grove, high up on the



THE OLD CASTLE YARD, NOW THE PIAZZA, ANTICOLI CORRADO. PHOTOGRAPH BY FRANK HYDE

Anticoli Corraao



OXEN TREADING THE CORN ON THE OUTSKIRTS OF ANTICOLI CORRADO
PHOTOGRAPH BY FRANK HYDE

mountain overlooking the valley. Festoons of arbutus and myrtle were hung from tree to tree, small temples were fashioned out of green foliage, from which the red wine was dispensed gratis, in the name of the wine-god, by shepherds whose loins were girt with goat-skins.

The eventful evening arrived. All being ready, a bullock's horn was sounded from the summit of the hill. Suddenly in the distance came the clash of cymbal and the sound of pipe, followed by singing, shouts of laughter, and the blowing of Neptune's conch shells. Then this wonderful procession came winding slowly up the hill, threading its way between rocks and trees, headed by dancing fauns and satyrs waving flaring torches which threw a weird red glow over the fantastic scene. Next came four huge, sleepy old oxen, their massive necks garlanded with flowers, and drawing an ancient-looking wooden sleigh actually in use at the present day. On this was a cask decorated with vine leaves, astride of which sat Bacchus; on either side danced nymph and faun, god and goddess. Following these came ancient goatherds driving flocks of goats, then a crowd of boys, their naked brown bodies wreathed in flowers and gleaming in the torchlight. Such types for an artist! It was so real, and the surrounding landscape so

appropriate, that one quite forgot one was looking upon anything but an actual revel of the old Roman days. A tall young fellow, the son of the Italian artist Correlli, took the character of Actæon, his figure looking like a bronze statue.

Of course all the models were in evidence. Foremost was the well-known Gigi Moro, playing his *sampone*, a species of bagpipe — a splendid type! A short time ago he was commanded to play before the Queen of Italy. Gigi Moro was the favourite model of the celebrated artist Michetti.

Amidst shouts and clash of cymbal the procession wound its way among the olive-trees to the top of



GIGI MORO, A CELEBRATED ROMAN MODEL, IN NATIVE DRESS, WITH HIS "SAMPONE," OR BAGPIPE. PHOTOGRAPH BY FRANK HYDE

Anticoli Corrado



A MIDDAY REST IN THE FIELDS OUTSIDE ANTICOLI CORRADO. PHOTOGRAPH BY FRANK HYDE

the hill; here Bacchus addressed his retinue, who then dispersed among the trees. Try to picture to yourself those groups of fauns, satyrs, and nymphs, scattered about under the olives, the warm air, heavy with the scent of flowers and grain, and over all the soft light of that harvest moon; then at a little distance, lit by flaring torches, a circle of brown-skinned, garlanded boys and girls dancing a wild dance to the weird music of the old shepherd's *sampone*, accompanied by the rhythmic beat of the onlookers' big brown hands, and you have a picture not to be met with or equalled anywhere save at Anticoli Corrado, at the foot of the wild, majestic Abruzzi.

Crowds of natives in their own picturesque costume added to the scene, dancing being kept up till dawn on an ancient threshing-floor, no doubt used for this purpose many a time in the olden days. The natives are so primitive in their ways that all their harvesting implements are fashioned out of wood cut in the surrounding forests; the ploughs are most primitive in form, the corn trodden out by the unmuzzled ox, then winnowed by the

summer's breeze, and ground into flour in large wooden mortars by massive pestles.

Towards evening, as the sun sets, hundreds of peasants come down into the town from the mountains driving oxen, pigs, and goats, into what was once the castle yard, the donkeys and mules laden with grain carried in tub-shaped panniers. A sight also worth seeing are the girls who come at this hour to the fountain in the piazza, carrying their wonderful-shaped copper pitchers, each girl waiting her turn, laughing and joking

with the artists who assemble there to choose their models. Such colour! Such marvellous types! All with a natural grace that defies description. Can you wonder at the fascination and charm this place has for the artist?

In the town, of course, there are no roads, only steep, narrow steps twisting and turning in every direction, giving glimpses of wonderful ancient doorways and heavy panelled doors, studded with large square-headed iron nails, wrought-iron locks and fastenings hundreds of years old, for each of



CARRYING STRAW ON MULES TO THE TOWN

PHOTOGRAPH BY FRANK HYDE



"ON THE ROAD"

FROM A LEAD-PENCIL DRAWING BY SYDNEY JOSEPH

these fortified towns on the mountains was in continuous warfare one with the other.

There is no begging, no pestering the artist as at other places. Most of the painters work out of doors, painting the nude in the open air under the vines; it is very seldom that a studio is used, although they can be got at a reasonable price—say 20 francs a month.

Of course there are no shops, no *cafés*, the only meeting-place being a little tobacco-shop kept by two dark-eyed sisters, once models. The place is so small, however, that you prefer of an evening to sit outside and drink your glass of Protto, watching the endless procession of picturesque figures pass before you; only you must beware of the pigs that are rushing about by hundreds! Every one owns at least six, and they may knock you over, table and all! I've often seen a tiny child of five on its way home take a double hitch with its little fist round the family pig's tail and be hauled through the Piazza, followed by the admiring family, all heavily laden with implements of the field and gleaned corn.

Yes! Anticoli Corrado for the artist takes a lot of beating!

F. H.

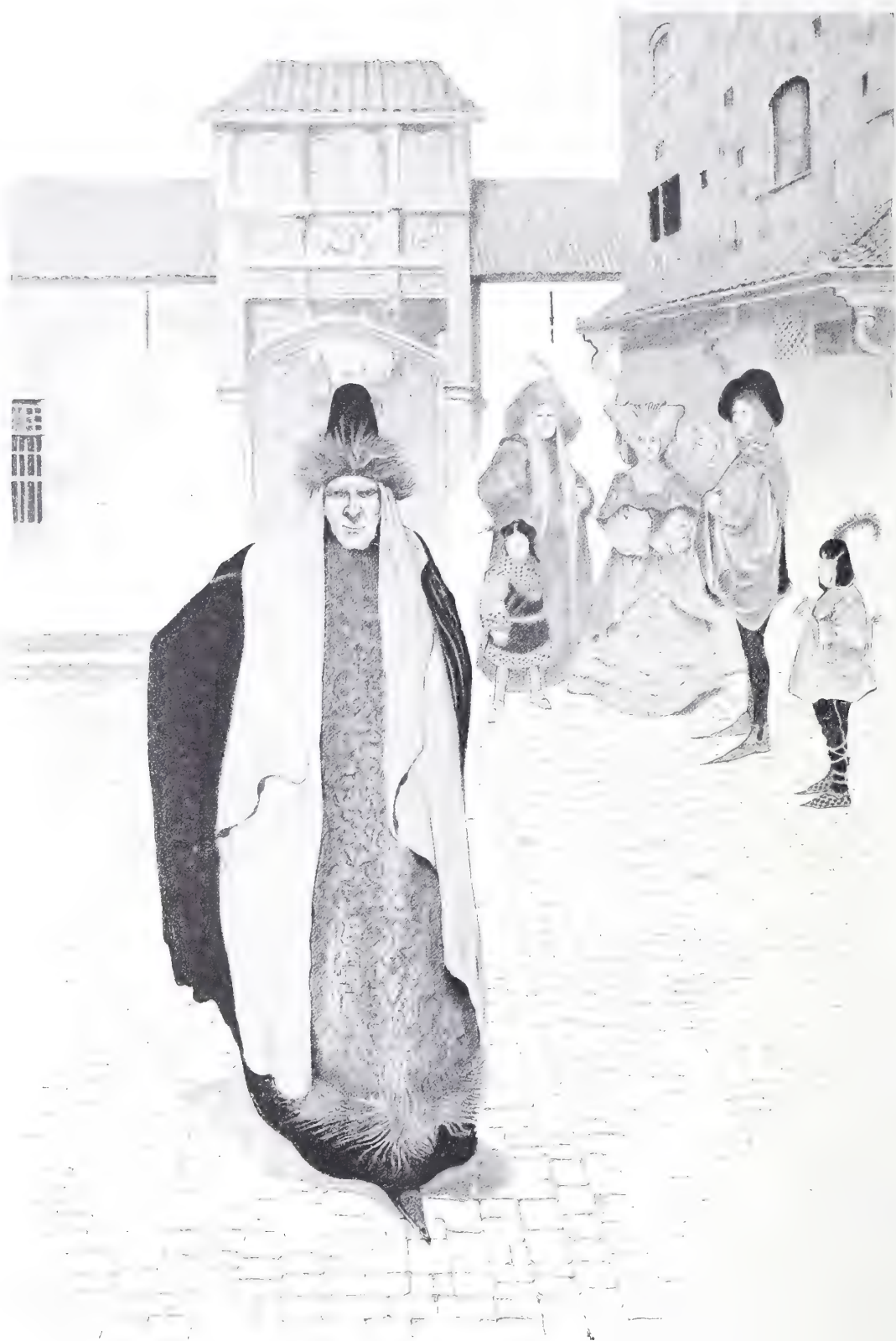
STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The death of Sir Lawrence Alma-Tadema, R.A., at the age of seventy-six, has removed an artistic personality who formed one of the chief links with the traditions of Victorian academic art. Sir Lawrence inherited from his Dutch ancestry a great delicacy and exactness of execution and that appreciation of the beauty of material surfaces which is so characteristic of the *petits maîtres* of Holland. He became an Associate of the Academy in 1876, and an Academician in 1879. In 1899 he received knighthood, and the Order of Merit in 1905.

An artist who has cultivated an original vein with the blacklead pencil is Mr. Sydney Joseph, two of whose drawings for illustrative purposes we are giving herewith.

Not for a long time has there been an exhibition of more exquisite pencil and chalk drawing than Mr. S. J. Peplow's at the Stafford Gallery. The touch of this artist with the crayon is almost as full



"A PROPHET." FROM A LEAD-PENCIL
DRAWING BY SYDNEY JOSEPH



"THE MISSION OF ST. AUGUSTINE": DESIGN FOR MURAL PAINTING

BY GEORGE H. DAY

of meaning as was Whistler's, and is a little more virile; its characteristic is that it has the same extraordinary suggestiveness and economy.

We are reproducing this month a few of the designs for mural paintings which figured in the exhibition of such works recently held at Crosby Hall. In our brief note on it last month we spoke of the display as a whole as disappointing. It was so because many of the competitors failed to realise how different are the demands made upon the artist in the case of permanent mural decoration from those he must respond to in the creation of a poster or a large exhibition picture of decorative intention. Decoration in the shape of a permanent work of mural painting must be subservient to an architec-

tural scheme, and its first business is to make itself a part of this scheme in feeling. This was the point which seemed to be missed in the character—poster-like, too naturalistic, or otherwise inappropriate—of many of the works exhibited. The selection we now give represents some of the best designs for their purpose which were on view.

At the Walker Gallery Mr. Jack B. Yeats has been holding an exhibition of pictures from the West of Ireland. Mr. Yeats is successful as an artist in attracting us where many artists, more highly equipped, technically fail; his art always speaks of a very close and sympathetic contact with the scenes of life with which it deals.



DESIGNS FOR MURAL PAINTINGS: "THE MEETING OF CUCHULAIN AND EMER," BY COLIN RAE, A.R.C.A., AND "CUCHULAIN AT ROSNAILL," BY A. COOPER, A.R.C.A.

Studio-Talk

The Royal Society of Miniature Painters' seventeenth annual exhibition, held at the galleries of the Old Water-Colour Society in July, proves the art of miniature-painting to be advancing in England. Two dangers beset this art at the present day: that of becoming photographic in character on the one hand or too sloppy and sketchy on the other. It claims much more precision and exactness of touch than some of its most inspiring executants to-day seem willing to give it; the difficulty is to work with the necessary exactness and closeness without over-labouring and destroying the freshness of bloom in colour which it is the peculiar genius of this art to secure. A fine sense of what is pictorial is a necessary adjunct of the equipment of the miniature-painter. We have been influenced by evidence of the possession of this sense, even where perhaps in one or two instances there have been faults of exe-

cution, in naming the following works in the recent exhibition: *She Gives a Side-Glance and Looks Down*, by Isabel F. Doughton; *David, Son of the Rev. Maurice Peel*, by Nellie Hepburn-Edmunds; *Youth*, by E. M. Hinchley; *Portrait Study*, by H. M. Kempthorne; *Sleeping Child*, by B. Norriss; *Marion*, by A. C. Rapley Wood; *A Study*, by Mary Bridgman; *Mrs. H. H. Machan*, by Dorothy P. Ward; *Mrs. M. and Daughter*, by I. Buchanan; *Dorothy*, by R. P. Martin; *Souvenir*, by E. Thornton-Clarke; and *Mrs. Robert Pell*, by E. Palmer. The sculptured gems by Isabel F. Doughton in this exhibition deserve special mention.

The fifth London Salon of the Allied Artists' Association at the Royal Albert Hall last month showed an advance upon previous exhibitions; apparently it has been taken more seriously, or



"ÆNEAS AND HIS CHIEFTAINS AT THE SHRINE OF CERES, AFTER THE FALL OF TROY": DESIGN FOR A MURAL PAINTING IN A BOYS' SCHOOL. BY F. CAYLEY ROBINSON



DESIGN FOR A MURAL PAINTING: "NATIVITY"

BY E. L. A. APPLEBY, JESSIE BAYES, AND W. B. SAVAGE



DESIGN FOR A FRIEZE IN THE ENTRANCE HALL OF THE OLD REGENT STREET POLYTECHNIC. BY WINIFRED STAMP



WORK-TABLE IN ENGLISH OAK,
LINED WITH ROSEWOOD AND IN-
LAID WITH BOX AND EBONY.
DESIGNED AND EXECUTED BY
A. ROMNEY GREEN

the less worthy contributors, after the sensation of a first opportunity of showing works which never should be shown to any one but relations, have fallen away. The hanging committee had the benefit of Mr. James Pryde as chairman; and the exhibition was certainly less wearying in character than upon any previous occasion.

The examples of furniture by English craftsmen which are here shown illustrate that careful attention to nice proportion and an almost exclusive use of straight lines which have been among the distinguishing features of contemporary design in woodwork for some time past. The sideboard by Mr. Hamilton T. Smith avoids rather cleverly, without an undue straining after novelty, the conventional form usually associated with this familiar item of dining-room equipment. It is also

a departure from the alternative dresser, so many versions of which, commonly adaptations from the seventeenth and eighteenth centuries, are to be seen nowadays. Mr. A. Romney Green, in his oak china cabinet (p. 231), makes use of the divisions of the glazing for the introduction of inlaid decoration, and in his oak work-table box and ebony in dice-like formation give needed relief to a very simple form. In his cabinet (p. 231) Mr. Ambrose Heal exhibits his acute sense of the value of neatly applied touches of ornament by happily placing his inlaid accents of box where the ebony rails of the glazed doors intersect. Not unlike English oak in general appearance, bean wood is rather richer in figure and seems to call for little enrichment beyond the relief natural to itself, and it is in the realisation of this that the designer of this cabinet has been so successful.

The reproduction of Raeburn's *Portrait of a Gentleman*, which forms a supplement to this number, is not in scale much below that of the original chalk drawing. It shows how independent of the dimension to which he was working were the essentials of the master's style, and what an integral part of his genius was the gift of character-reading.



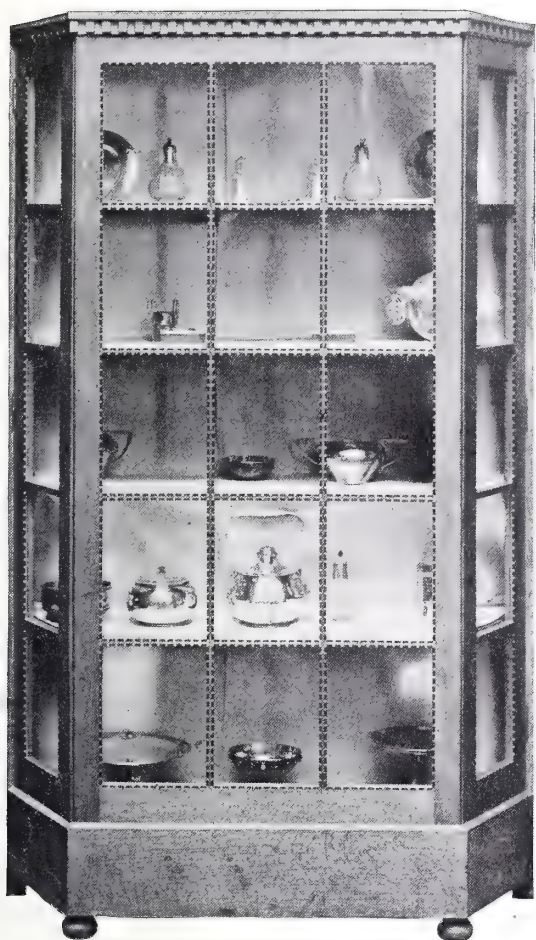
SIDEBOARD IN ENGLISH WALNUT, WITH BRASS HANDLES. BY HAMILTON T. SMITH



*(By permission of
Messrs. Dowdeswell.)*

PORTRAIT OF A GENTLEMAN.
FROM A CHALK DRAWING BY
SIR HENRY RAEBURN, R.A.

Studio-Talk



CHINA CABINET IN OAK. DESIGNED AND EXECUTED BY
A. ROMNEY GREEN

M. Léon Bakst's drawings and designs for the Russian ballets exhibited at the Fine Art Society's galleries do not attempt to conceal the sources of their inspiration, which include everything from Greek and Assyrian design to Aubrey Beardsley; but from whatever quarter the artist has received an influence, in each case it becomes merely an element of something intellectually and emotionally his own. His colour has something of the passionate intensity of the Russian dance, and his sense of form expresses itself with a verve and delicacy corresponding to the technique of the great school of dancers whose fame he has helped to build up by the imaginative setting his art has provided for their own.

Mr. Malcolm Arbuthnot's collection of camera portraits of contemporary artists, exhibited last month at the Goupil Gallery, was very interesting as a record of some of the most distinguished personalities in art to-day. It contained some

extremely beautiful examples of negative-printing, the qualities of the blacks in many cases rivalling the charm of the effects attained by the masters of lithography and etching.

By not being strictly logical in his following of nature, Mr. Philip Connard, recently exhibiting at the Leicester Galleries, achieves some very powerful effects. He retains upon foliage, and water, and other incident of landscape that intensity of light which wet surfaces create in the sunlight after a passing summer shower, and the mood of this weather is intensely impressive. It imparted an immensely sparkling and taking quality to his exhibition, but it is possible that in retaining this glistening effect upon everything under every condition of weather this very agreeable impression upon the senses of the spectator would not endure.

The Copyright Act, 1911, which received the Royal assent last December, came into force at the beginning of July, and it may therefore be as



CABINET IN BLACK BEAN WOOD, WITH EBONY AND
BOXWOOD ENRICHMENTS. DESIGNED BY AMBROSE HEAL

well to recapitulate briefly its chief provisions in so far as they concern works of art, which now include architecture of an artistic character and works of artistic craftsmanship. No formalities such as registration are now required to establish or enforce copyright, and when selling a work the copyright will remain with the author unless expressly assigned; hence there is now no need to reserve copyright as under the old law. Even the signing of a work of art is not imperative, but it will always be advisable, because under Section 6 the signature or other indication of the author's name raises a presumption of authorship. Copyright in an engraving, photograph, or portrait executed to the order of another person for valuable consideration belongs to that person unless otherwise agreed. The term of copyright fixed by the Act is the author's lifetime and fifty years after his death, but Section 5 (2) provides that where the author is the first owner of copyright his power to dispose of it except by will shall be limited to his lifetime and twenty-five years after, the remainder of the full term devolving upon his legal personal representatives. Moreover, Section 3 in effect gives a right of reproduction to any one after the lapse of twenty-five years from the author's death on complying with certain formalities and payment of royalties. An assignment of copyright must be in writing signed by the owner or his authorised agent. By Section 24 works of art in which copyright subsisted immediately before the Act came into operation acquire the longer term of copyright and other benefits conferred by the Act; and where the copyright has already been assigned the author will become entitled to it during the remainder of the term after the expiration of the term allowed by the older statutes, but the assignee can prolong his tenure of copyright on certain conditions. The

remedies for infringement are set forth in Sections 6-10 (Civil Remedies) and Sections 11-13 (Summary Remedies). An injunction only and not damages can be obtained against an innocent infringer, and in the case of architecture the remedies do not extend to the demolition or stoppage of a building in course of construction which infringes copyright.

PARIS.—Our coloured plate, *The Beach*, is from a little water-colour sketch by that very versatile French artist A. Roubille, whose weekly covers and witty interpretations of events and humorous observations are well known to all readers of the journal "Fantaisie." M. Roubille is a prolific worker, and one can in no way assign to him or his work any following of past or present masters. Though he is better known for his drawings of the jocular side of Parisian life, his work in a more serious vein is equally personal and



"AN OLD WOMAN"

(See *Paris Studio-Talk*, p. 235)

BY JULIUS SCHRAG



"THE BEACH." FROM A WATER-COLOUR SKETCH BY A. ROUBILLE.



"AN INTERESTING BOOK"

BY JULIUS SCHRAG

distinguished. Nothing escapes his observant eye that has the slightest possibility for a note or suggestion of colour, and his studio folios bear witness to an ample fund of arrested thoughts for after-use.

Amongst artists in Munich whose work within the last few years has been gaining a wide appreciation the name of Julius Schrag figures prominently. The two works here reproduced, *An Interesting Book* and *An Old Woman*, are typical examples of his art. Schrag, who is a native of Nuremberg, where he was born in 1864, studied at the Art Academy in Munich as a pupil of Wilhelm Diez, for whose enthusiasm and inspiration he has a memorable appreciation. In 1904 Schrag was able to realise a long-felt desire to visit Holland, where the works of Israels and particularly those of Maris awakened a kindred art spirit. Two of his pictures completed while there gained for him the Austrian State silver medal and the gold medal at the last International Exhibition in Munich. Lately a few months spent in Paris have done much to invigorate his art and open up a world in which there is

much still to achieve and conquer. With his ability and thorough training, based on the Old Masters of the Netherlands, and his ever-broadening outlook, the near future promises some notable work from his brush.

With the closing of the annual Salons the art season of Paris comes to an end, to be resumed with the opening of the Salon d'Automne. For those who are interested in the craft of needlework an exhibition now being held at the Musée Galliera offers material for study. The original intention was to make it international, but as this demanded more space than could be afforded, it was restricted almost wholly to work of French origin. The exhibition will remain open till the end of October, and I hope before then to speak of it at greater length.

The two etchings, *A Mill, Avila*, and *A Plateresque Doorway, Burgos*, of which reproductions are given among our illustrations, are from a collection of recent prints by C. K. Gleeson. Mr. Gleeson is one of the younger American etchers in Paris whose work within the last few years has shown a rapid advancement. In all his many drawings and plates brought back from a sketching tour in Spain his progress is most markedly evident, each one evincing a less timid technique and a surer belief in his own outlook and personal development. Mr. Gleeson has a fine sense of the æsthetic, and this added to a growing sense of the dramatic, which is apparent in some of his Spanish plates, more than promises another recruit to the roll of prominent American etchers.

E. A. T.

In connection with the recent Salon of the Société des Artistes Français at the Grand Palais the medal of honour for painting has been awarded to M. Paul Chabas for his two works, *Matinée de Septembre* (reproduced in the last number of THE STUDIO) and *Portrait de Mme. Aston Knight*.



"A MILL, AVILA"

FROM AN ETCHING BY CHARLES K. GLEESON

M. Chabas received 220 votes out of 359. M. Jarraud was awarded the medal of honour in the class of engravings and lithographs, but in the classes of sculpture, medals, and architecture this *récompense* was not awarded.

Mr. Myron Barlow and Mr. R. C. W. Bunney are among the new *Sociétaires* of the Société Nationale des Beaux-Arts, and Mr. Arthur Rackham, and the Spanish artists, MM. Sert and Valentin de Zubiaurre, have been elected *Associés* in the class of painting. Mr. Herman A. Webster has been elected an Associate in the engraving section, and Miss Jessie M. King in the decorative art section.

BERLIN.—The visitor who knows how to discriminate the good among a mass of indifferent work can find a number of noteworthy sights in the Grosse Berliner Kunstausstellung this year. There are, indeed, no surprising revelations, but the general impression is that modern teachings have had an enlivening

influence. Monotony is avoided in these galleries by a non-stereotyped programme. Painting, sculpture, the graphic arts, and architecture co-operate in offering novelties, and it has also been deemed expedient to arrange a special show of German town-pictures, "one-man" exhibitions for several Berlin painters, as well as for Gari Melchers and Gerhardt Janssen, and extra sections for wood-sculpture and Berlin posters. The town-painters deserve their success for selective qualities as well as for attractive facture. They have created a display of German landscape flattering alike to the picturesque and to the idyllic charms of the Fatherland. Gustav Schönleber stands foremost in mirroring peaceful old Southern towns which cluster confidentially round rocky river-beds. His only compeer is Hans Thoma, who has more and more restricted his production to his Black Forest plains and mountains. Ernst Liebermann's *Nymphenburg* is a nocturne full of the tremulous fascination of moonbeams, and his *Landshut* gives a taste of Bavarian town individuality. Richard Kaiser has finely grasped the sense of vastness in the Elbe district, and Fr. Kallmorgen as an inter-



"FOUNTAIN FIGURE"
BY A. LEWIN-FUNCCKE



"SALOME." BY HANS DAMMANN

Studio-Talk

The scarcity of good portraiture again becomes evident. If we mention Theodor Bohnenberger, Hugo Vogel, Walter Thor, Meyn, Emil W. Herz, Kiesel, Alfred Hamacher, Hellhof, Toepper, Coschell, Fenner-Behmer, and Hela Peters we have culled the ripest fruits from this harvest. Landscape has again exercised strong fascination, and animal-painters are not scarce. Frenzel and Kappstein have been occupied with ruminants in a landscape setting. Still-life and flowers, too, have found some distinguished interpreters in Carl Albrecht, Tienhaus, Maria Preussner, H. Iversen, E. Hedinger, and H. Lehnert, and the interior in August von Brandis and Elsa von Corswandt.

Fertilising influences of the Secession become evident by the importance attached to graphic arts. Fine examples of some English masters such as Brangwyn, Dodd, Ian and W. Strang, and Legros prove interesting objects of study, and space has been granted to the clever technician and temperamental portrayer Prof. Heinrich Wolff and his school,

and to the refined and fantastic Paul Herrmann. The liberal attitude of the jury is also manifest in a large and entertaining section dedicated to the illustrators. The Berlin poster section attests the talent of Julius Klinger, Lucian Bernhard, Deutsch, and Gipkins. Sculpture maintains throughout a good level. Realism governed by the classic ideal of harmony has helped Constantin Starck, Heinemann, Lewin-Funcke, Wandschneider, Enke, and Cauer to good productions. An original *Salome* by Hans Dammann brings to fruition a modern mode of treating the figure. Attempts to revive the old German art of wood-sculpture have been encouraged, but not with much success until now. Architecture shows progress in country houses, and the influence of Messel is visible in numerous warehouse designs.

The Berlin Secession this year continues its liberalism towards all sorts of expression, but the general impression is not favourable, as a slavish following of foreign methods has produced much harshness of surface and uncleanness of tone, and



"HARVEST TIME"

(*Grosse Berliner Kunst-Ausstellung*)

BY LUDWIG MUHRMANN

Studio-Talk

such features are coupled in many instances with unloveliness of subject and inadequate drawing. Several ambitious compositions ought to have met with a rebuff from the jury, yet the striving after greater importance of subject indicates a rise of level. The president, Lovis Corinth, has painted a most original still-life, a *Hymn to Michael Angelo*, which shows the bust of the marble slave of this master surrounded by an abundance of flowers. His predecessor, Prof. Max Liebermann, has contributed a *Corso on the Monte Pincio*, depicting society life in a flood of Roman sunset, and a male portrait of trenchant directness in spite of dull colour.

In landscape we can enjoy the placidity and geniality of Thoma and the resolute crudeness and restlessness of younger men like Theo von Brockhusen and Waldemar Rösler. Max Beckmann gains laurels with his *Portrait of a Young Man*, one of the finest contributions in this show, and one distinguished by natural elegance of pose and by a personal colourism in which rusty red and slate-grey sound peculiar melodies. Hans Meid has mastered the slender voluptuousness of a dying *Lucretia*, and Max Neumann has given proof of

decorative and colour qualities, but not of good figure-drawing, in his *Shipwreck*. Brandenburg exercises mystic fascination with his *Christ appearing to his Disciples*, but derogates his spiritualism by a peculiar choice of abnormal types. An individualistic Pre-Raphaelite like Klaus Richter deserves respect for the intellectuality of his Madonna and the expressiveness of his colour, in spite of modest size.

In portraiture Van Gogh's sad-looking *Arlésienne* interests chiefly by its queer decorativeness and daring colour. Leibland and Alt are delightful in their unpretentious nobility, and Count Kalckreuth's female portrait wins favour by its simplicity. Bernhard Pankok has sent the full-figure picture of the white-haired *Edmund Siemens*. He is somewhat forced in posing, but his virile brush does not fail to grasp characteristics, and seems to evolve plastic form of slow growth out of the paint. *Genre* of the old episode style has quite vanished from the Secession's walls; the artists only vie in naturalism, often seasoned by a flavour of socialism. The healthy influence of modernism is best exemplified in Ulrich Hübner. He has an eye for effective



"HARBOUR IN SPRING"

(Berlin Secession)

BY ULRICH HÜBNER



(Grosse Berliner Kunst-Ausstellung)

“LANDSHUT.” BY
ERNST LIEBERMANN

motifs in his harbour-town abode. His *Church in Travemünde*, with the old green spire amid red-tiled roofs, and his *Harbour in Spring*, with its line of queer white gabled houses and closely clipt willows and its wide stretch of water with puffing steamers, claim particular attention. Nudes have found their best interpreters in Emil Rudolf Weiss and Curt Tuch, whose colour, however, is of disagreeable dullness. Ludwig Stutz and George Mosson contribute enjoyable flower and still-life paintings. In sculpture the new names of Wilhelm Lehmbruck, who reminds one of Minne, and of Georg Hengstenberg, who enlivens Quattrocento art, remain in the memory. A. Oppler, Kraus, Kolbe, Langer, and Barlach are also noteworthy.

The New Association of Munich Lady Artists has been exhibiting by invitation at the Schulte Salon, and the display gave evidence of energetic endeavours in modernism. The portraits and the flower and still-life subjects showed decision in colour and brush handling, but reliance on school methods was strongly noticeable, self-confidence being most marked in the work of Eugenie von Piloty, Paula von Blankenburg, M. von

Brockhausen, and Ella-Räuber. A comprehensive exhibition of the portraits of the English painter Mr. G. Spencer Watson at this Salon had some instructive lessons for our portrait-painters in regard to fine drawing and tasteful colour, well-chosen pose and careful treatment of materials, yet one could not overlook a lack of temperament and searching characterisation. Unfortunately only one example of Tom Mostyn's refined portraiture of women was on view; on the other hand, his fantastic landscapes were perhaps a little too much in evidence, but some of them impressed one by their loftiness of conception and interesting facture. J. J.

THE HAGUE.—Mr. E. A. Taylor's water-colour drawing *The Edge of the Wood*, here reproduced in colour, was one of numerous items in an exhibition of recent work by him and his talented wife, known to the art world as Jessie M. King, which was held last month in the Modern Art Galleries at Scheveningen, the popular Dutch watering-place near here. The rooms at these galleries were specially arranged to contain a series of Mr. Taylor's water-colours done in France and Scotland, and various examples of



"HYMN TO MICHAEL ANGELO"

(Berlin Secession)

BY LOUIS CORINTH



"THE EDGE OF THE WOOD."
FROM A WATER-COLOUR DRAWING
ON LINEN BY E. A. TAYLOR.



"COW RESTING"

BY WILLIAM MARIS

his executed decorative designs for interiors and leaded glass. The drawing reproduced was done on thin linen with transparent washes of colour and a slight introduction of carbon pencil; and the subject is a bit of scenery in the vicinity of Meudon which appealed to the decorative susceptibilities of the artist when on a walking tour in that region recently. In other water-colours of his shown in this exhibition the same combination of transparent washes of colour and carbon lines was employed, but the treatment was broader and the carbon work more emphatic. Mr. Taylor also showed some tempera paintings done on canvas, *The Little God Pan* and *Morning* being notable examples. In addition to the original drawings for her published books "The City of the West," "The Grey City of the North," and "The Book of Paris Bridges," Miss Jessie M. King was represented by a series of water-colours, of special interest being those bearing the titles *The Green Hill*, *The Other Side of the Sun*, and *The Messenger*, which as compared with her early work in the same medium showed much greater strength and at the same time more simplicity of treatment.

AMSTERDAM.—The works by William and James Maris, Bosboom, and Mauve, of which reproductions are here given, were prominent features in an exhibition held in the galleries of the "Arti et Amicitiae" Society in the early months of the present year. The exhibition, which was arranged by the art-dealer Mr. Preyer, of The Hague, was an event of first-rate importance, and as a solemnly beautiful epilogue of the Hague School was at once eloquent and impressive. William Maris's *Cow Resting*, with its remarkably supple modelling, its delicate and luminous coloration, and its air of repose, enriches his artistic *œuvre* by some additional traits of character. Mauve's *A Winter Day* (p. 250), with its cool, silvery light and delicate envelope, and a delightful series of his little rural landscapes with horses and waggons tenderly portrayed in a faintly shimmering, hazy atmosphere, brought into marked prominence his qualities as one of the "little masters."

But the *clou* of the exhibition was James Maris. First there was a series of his early works, which should materially modify our ideas as to his artistic



"MOONLIGHT LANDSCAPE"

BY JAMES MARIS

development, for there can be hardly any doubt now that during his earlier career—that is, before 1870, when he and his brother Matthew were in Paris—this restless seeker had fallen under the spell of the Barbizon school, and notably of Dupré and Daubigny. Then there was a little pearl-grey sea-piece of his dating from 1873, which with its subtle nuances, altogether unusual for "Jaap," seemed quite like a late echo of Corot. But the culminating impression came from his *Moonlight Landscape*—perhaps the most powerful piece of tone-painting ever done by an artist of the Hague School. This work establishes once for all James Maris's rank among these masters, and brings into sharp relief the characteristics which differentiate their treatment of landscape from that of the Old Masters, who never attained to such atmospheric fulness and such amplitude of tone.

The exhibition also contained a notable work by Josef Israels, *Mother Jobbe*, a mature example of his painting of an interior with soft light effects, and Bosboom and Gabriel were represented by works indicative of their respective rôles. And in addition there was a choice collection of water-colours

representing diverse phases in the pictorial use of this medium, from the vigorous work of the eldest Maris to the finely articulated compositions of Poggenbeck, which once more strikingly demonstrated what is not sufficiently recognised abroad—that in no other modern school is the medium employed with more expressiveness and charm, and that in water-colour indeed the chief strength of the Modern Dutch School really lies. One can only hope that instead of the inadequate displays of their work in this medium which have been held abroad during the past few years, a more truly representative collection like the one offered to public view in the galleries of the "Arti et Amicitia" may soon be organised. X.

BRUSSELS.—In the Cercle Artistique of Brussels the painter M. Blieck has recently shown a varied collection of works. He delights to depict the great furnaces, the docks, the quays, the life and bustle of great cities, and he possesses the gift of always achieving a powerful effect with at the same time sober harmonies; he understands how to express with his colour all the impressions of a scene in



"INTERIOR OF A CHURCH"
BY JOHANNES BOSBOOM

such a way as to justify our calling M. Blieck a "bon peintre" in the full acceptance of the term.

The present and past pupils of Jean Guillaume Rosier, the director of the Académie de Malines, desirous of presenting their master with some token of their esteem and admiration, invited M. De Wouters de Bouchout to write a complimentary address, which was reproduced in a very tastefully illuminated album. The writer composed as it were a kind of sketch of the simple life of this artist, who after twenty-five years of teaching has not ceased himself to be a student still. "But," he concludes, "may these words of mine be but the preface to a career still long and brilliant, and may the day be very far distant when an authorised biographer shall take up and complete this modest sketch."

After his brilliant studies at the Antwerp Academy under Ch. Verlat, and his visits to Paris and to London, M. J. G. Rosier settled in Antwerp, and soon drew the attention of collectors, juries, and the public authorities upon himself and his numerous works. He was nominated professor at the Académie des Beaux-Arts at Antwerp, gained medals at Antwerp, Cologne, Munich, and Paris,

and in 1892 was appointed director of the Academy at Mechlin (Malines). He was now at the height of the success which explained the unanimous approbation with which his nomination was received, but the friends of the painter could not but regard with apprehension his acceptance of this absorbing charge; they knew him to be capable of taking this duty so much to heart as to sacrifice to it his artistic career. These premonitions were happily not to be realised in their pessimism.

Teaching had no detrimental effect upon the quality of the artist's work, though the cares of his directorship brought about a reduction in the quantity as compared with his preceding activity. However, the Mechlin Academy, one of the oldest in the country, gained considerably in influence, thanks to the application of and the practical programme elaborated by its devoted principal, who made it his task to install classes which should have a more intimate bearing and effect upon the improvement of artistic industries. Mechlin contains many thousands of carvers and furniture-workers, metal-chasers, brass-workers, basse-lisse (or low warp) tapestry weavers, and jewellers, all of them in need of artisans in whom a training as draughtsmen is as indispensable as technical ability. The



"A WINTER DAY"

(See *Amsterdam Studio-Talk*, p. 247)

BY ANTON MAUVE



"THE HAYMARKET, LONDON." FROM
THE PAINTING BY M. BLIECK



PORTRAIT OF A LADY. BY
JEAN GUILLAUME ROSIER

Reviews and Notices

tact and zeal with which the director has fulfilled his rôle and the remarkable progress of the school have attracted the attention of the inspectors of academies and schools of drawing in Belgium, who have demanded and succeeded in their desire that M. Rosier should be nominated their colleague.

F. K.

REVIEWS AND NOTICES.

Rembrandt's Etchings. An Essay and a Catalogue, with some notes on the drawings, by ARTHUR M. HIND. (London: Methuen and Co., Ltd.) Two vols. 21s. net.—Those students and collectors who have already felt themselves greatly indebted to Mr. Arthur M. Hind for his invaluable "Short History of Engraving and Etching" must realise, when they study his latest work now before us, that their debt of gratitude is considerably increased. For there is no English book on the subject—a subject which has already evoked a literature to itself—at once so comprehensive, complete, authoritative, and conveniently accessible. Of course Middleton-Wake's Catalogue of 1878 is a valuable possession, and some eight years ago that impeccable authority Mr. Campbell Dodgson, with his annotated catalogue, greatly enhanced the value of the late P. G. Hamerton's book; but in this compact work Mr. Hind seems to have garnered, from his own studies and researches, as well as from those of every other first-hand writer on the etched work of Rembrandt, all the knowledge needed to guide the student and collector. He displays a positive genius for bringing together the helpful evidence, weighing and sifting it, and eliciting the essential fact, as, for instance, when he is discussing the identification of Rembrandt's father with the old man of so many etched plates, or arguing the authenticity or otherwise of the doubtful prints, or discussing the work done on others, such as *Christ before Pilate*, or the portrait of *Uytendogaert the Gold-weigher*, possibly by Rembrandt's pupils and assistants. But, though Mr. Hind would seem to spare no labour or patience in this search for evidence that should help to elucidate every question concerning Rembrandt's etchings, he is no dry-as-dust. He is, on the contrary, a happy enthusiast, and if he makes us realise that he takes his work very seriously, and that with him a date is not, as Whistler sneered, "an accomplishment," but possibly an important factor in tracing some point in the master's artistic development, it is because his human sympathy with Rembrandt is as strong and deep and active as

his æsthetic admiration. So, alike in the iconographical chapter, the survey of the etched work, the notes on the drawings relating, as studies, to the etchings, and the chronological catalogue of the etchings themselves, in the British Museum order, and all reproduced in the second volume, his scholarly method, his æsthetic equipment, and his clarity of expression prove ideal for the task he has performed with so much advantage to English students of the greatest master of etching.

English Furniture of the Eighteenth Century. By HERBERT CESCINSKY. Vol. III. (London: Geo. Routledge and Sons, Ltd.) 31s. 6d. net.—The first and second volumes of this important work have already been noticed in these pages. The third and concluding volume opens with a narrative of the brothers Robert and James Adam and their work, an account of their venture known as "The Adelphi Lottery" forming part of it. Heppelwhite's achievements are then dealt with under their various aspects. The history and work of Thomas Sheraton and the furniture produced during the period bearing his name occupy a good many pages, and there follows an interesting section on the house of Gillow, with extracts from the cost-books of the firm which are instructive. A list of woods used in cabinet-making is appended. Like the other two volumes, this final one is extensively illustrated by reproductions of pen-drawings made by the author, and by photographs which have the merit of displaying the grain of the various woods to advantage. The work as a whole contains nearly 1200 illustrations drawn from many sources, and written as it is by one whose qualifications are undeniable it fully deserves a place in the standard literature of British arts and crafts.

The Life and Work of Frank Holl. By A. M. REYNOLDS. (London: Methuen.) 12s. 6d. net.—This life by the painter's daughter gives us a fine portrait of the typical Englishman it describes, and acquaints us with many conditions not now prevailing under which a young painter formerly rose into prominence. Of much interest is the chapter on Holl's connection with the "Graphic." Those were good days for illustrators. Thirty guineas was the sum Holl received for his first drawing, *A Seat in the Railway Station*. He attributed to his practice in wood-drawing for journalistic purposes that ability to work "directly" which is so invaluable to a portrait-painter. The book is a record of a modern portrait-painter's habits, and we are afforded many vivid glimpses of celebrities in its pages, friends of the painter, and sitters. In 1885 the artist painted twenty-three portraits, and the virility which was so

Reviews and Notices

characteristic of his art seems to have been extravagantly expended in "the strenuous life." The volume contains numerous reproductions from portraits, and is a very interesting tribute to the memory of an artist whose work occupies a distinguished place in nineteenth-century art.

Dictionnaire des Ventes d'Art faites en France et à l'Étranger pendant les XVIII^{me} et XIX^{me} Siècles. Par Dr. H. MIREUR. Tome I^{er}. (Paris: Vincenti.) 40 fr. net.—*Jahrbuch der Bilder- und Kunstblätterpreise.* Herausgegeben von ERICH MENNBIER. Bd. II., 1911. (Vienna: Franz Malota.) 20 kronen (17s.).—Dr. Mireur's "Dictionary of Art Sales," of which the first volume is before us, is an ambitious undertaking, for it essays to record all the sales of works of art—oil paintings, prints, water-colours, miniatures, pastels, gouaches, sepia, charcoal, and other drawings, enamels, fans, and stained glass—that have taken place in and out of France during two centuries. The first volume, a large octavo of nearly six hundred pages, in double columns, contains the names of artists beginning with A and B, and so we may conjecture that the dictionary when complete will comprise at least a dozen volumes. The christian names of the artists and the titles of their works are given in French and the prices in francs. As often happens in French works, the compiler has come to grief with some of his English names. Burne-Jones's name seems to have perplexed him: it is given first as "Burne, Jones, Sir Edwards," and then we have the "Vente Jones Burne." Mr. Brangwyn's name is given as "Brandwyn," and he is said to be a "contemporary Dutch painter born at Bruges," while another distinguished British artist, Mr. Frank Bramley, figures as "a contemporary American painter born at Boston," the compiler having apparently never heard of the English town of Boston. It is interesting to note that Rosa Bonheur's works occupy the largest amount of space in this volume, and next to her that of Boucher; between them they account for about fifty pages. Herr Mennbier's Year-book records the sales of pictures and prints effected at the more important auctions in Germany during 1911. Here too the arrangement is alphabetical according to names of artists—certainly the best arrangement for general purposes. The titles of works are given in English, French, or German, and the prices in marks; the dimensions when given are in centimetres, or in the case of prints in paper format. Whistler's etchings figure prominently in this list, and so do Zorn's, while D. Y. Cameron has a good many items after his name. The highest price for a Whistler proof, *The Bridge*, is

1350 marks; for a Zorn (*Ernest Renan*) 1720 marks; and for a Cameron (*The Two Bridges*) 510 marks; which last is, of course, a long way short of the record in the English market. We find very few mistakes of spelling in this Year-book, which seems to have been compiled with great care.

The Venetian School of Painting. By EVELYN MARCH PHILLIPPS. (London: Macmillan and Co.) 7s. 6d. net.—The fascinating subject of Venetian painting would appear to be practically inexhaustible, for in spite of the many valuable publications dealing with it that have already appeared, Miss Phillipps has found something fresh to say on it. She makes no claim to original research, but has brought to bear on the actual study of the great masterpieces in the City of the Lagoons an enthusiasm that is in itself an illuminating factor. Her book, she explains, is intended primarily for use when visiting the original works described, and for this purpose it is well fitted, giving as it does the main facts concerning the great colourists, and the circumstances under which their masterpieces were produced, with lists of their pictures in the galleries of other cities or in private possession.

Modern Practical Design. By G. WOOLLISCROFT RHEAD, R.E. etc. (London: B. T. Batsford.) 7s. 6d. net.—This well-illustrated handbook of about 250 pages may be heartily commended to art school students preparing for the Government examinations in design. An instructive chapter on "Plant-Form as the Basis of Design" is followed by chapters on "The Ornamental Filling of Given Spaces," "All-Over Patterns—Wall-Papers, Printed Fabrics, Textiles," "Book Decoration," "Pottery," "Stained Glass," "Metal Work and Jewellery," "Wood Working and Carving," "Dress Embroidery," "Fancy Costume and the Fashion Plate," "Fans and Lace," and "Posters." The technique, tools, and practical methods appropriate to these diverse branches of applied art are explained with admirable lucidity, though necessarily with brevity, and the illustrations, which are both abundant and clear, have been selected almost wholly from representative work by modern artists and craftsmen.

Madonne Fiorentina. By MARIO FERRIGNI. (Milan: Ulrico Hoepli.) 18 lire paper, 25 lire cloth.—In this well-illustrated volume on the interpretation of women, especially of the Blessed Virgin, by the great Tuscan masters of painting and sculpture, Sgr. Ferrigni has given a bright, readable account of the Renaissance of Art in his native city, to which it is easy to see he is much attached. He evidently thinks that full justice has not yet been done to women, but that undue prominence has

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been given both in literature and art to men, and he has done his best to remedy this inequality. With a keen appreciation of feminine beauty he combines a great love of children, and so long as a painting, statue, or group in marble appeals to his æsthetic sense he is comparatively indifferent to its authorship. The very *naïveté* of his criticism, however, gives to it a charm of its own.

Romanesque Architecture in France. Edited by Dr. JULIUS BAUM. (London: William Heine-mann.) 25s. net.—The series of illustrations of Romanesque architecture in France collected in this volume graphically tell their own story of the evolution of that most beautiful and dignified style, but the introductory essay is disappointing. There is nothing on the title-page to indicate that the letterpress is a translation, but it bears on every page the impress of its German origin. Fortunately it is as brief as it is unsatisfactory, a dozen pages in large type being considered enough to discuss a subject of absorbing interest.

The Cathedrals of England and Wales. By FRANCIS BOND. (London: B. T. Batsford.) 7s. 6d. net.—After running through three editions, Mr. Bond has revised, and, indeed, remodelled, his "English Cathedrals Illustrated," and the new edition which Mr. Batsford has issued under the above title will, we are sure, meet with a hearty welcome from students of ecclesiastical architecture. The arrangement followed in this new edition of treating each cathedral separately and in alphabetical order will prove a great convenience to the traveller (for whose use a thin paper edition in limp binding is published). The book contains over two hundred remarkably clear illustrations from photographs, nearly all new, and another feature which enhances the usefulness of the handbook is the addition of a series of ground plans on a uniform scale of 100 feet to the inch.

Our Old Nursery Rhymes. The original tunes harmonised by ALFRED MOFFAT. Illustrated by H. WILLEBECK LE MAIR. (London: Augener, Ltd., and A. and C. Black.) 5s. net.—This collection of nursery rhymes is to be commended to the notice of parents not only because it contains in addition to the words the musical scores to some thirty of these time-honoured favourites, but also and especially because of the delightful coloured illustrations by Miss Le Mair, a Dutch young lady who here reveals a remarkable talent for decorative composition. Her line is dainty and her colour vivacious; and in all her drawings we perceive at work a genuine sympathy with the little ones for whom the book is intended.

Fairies and Flowers. Poems by FRANCIS WARD, illustrations by "Maggie." (London: W. Heine-mann.) 5s. net.—Writer and artist, printer and publisher have combined to make this a really ideal book for children. Miss Ward's verses would, as Mr. Turley says in a benedictory note, extract a word of kindness from the Prince of Pedants and a smile of friendliness from the King of Prigs. And as for the illustrations by "Maggie," who we learn is only nineteen, their charm is irresistible. They are printed in colour from wood blocks by the firm of Edmund Evans, and the text is in a fine bold type which will not tire the eyes.

The Walpole Society, which was founded last year to promote the study of the history of British art, has issued to subscribers its first annual volume. It contains a reprint of Nicholas Hilliard's treatise concerning "The Arte of Limning," with introduction and notes by Philip Norman, LL.D.; a sketch of English mediæval figure-sculpture, by Prof. E. S. Prior; a paper on London and Westminster painters in the Middle Ages; two papers on Reynolds's first portrait of Admiral Keppel, one by Mr. L. O'Malley and the other by Mr. Collins Baker; and finally a paper on Turner's Isle of Wight Sketch-book by Mr. A. J. Finberg, with very fine collotype reproductions of over thirty of the sketches. The other papers are also illustrated by half-tone or other reproductions, and the volume as a whole, which is printed at the Oxford University Press, forms a worthy memorial of the society's inauguration.

Prof. Alfredo Melani, whose handbooks on the history of Italian art are so well known, has recently prepared a new edition of his *Manuale di Scultura Italiana antica e moderna*, which, as now issued by the house of Hoepli in Milan (lire 10.50), contains more than double the matter in the two earlier editions. The illustrations number over two hundred, and the artists whose work is referred to more than sixteen hundred. In the final chapter on the Modern School Prof. Melani speaks very plainly regarding what he considers one of the sources of corruption in contemporary sculpture—"la monumentomania," or "statuomania," as an example of which he instances the great monument ("il monumentissimo") to King Victor Emanuel inaugurated last year at Rome, but still incomplete.

Those whose taste lies in the direction of "old world" homes may by writing to Messrs. Bartholomew and Fletcher, of Tottenham Court Road, London, obtain gratis a copy of an interesting illustrated booklet recently published by them, entitled "An Eighteenth-Century Home."

The Lay Figure

THE LAY FIGURE: ON THE MAKING OF THE MURAL DECORATOR.

"I AM glad to see that there are some signs of a revival of the art of mural decoration," said the Man with the Red Tie. "There is no form of art practice which has such splendid traditions and such a record of great achievement. It ought never to have been allowed to fall into decay."

"Where do you see the signs of its revival?" asked the Art Critic. "I cannot say that they are perceptible in this country, at all events, and matters abroad seem to me to be in much the same state that they have been in for a good many years past."

"Oh, you are quite wrong," broke in the Young Painter; "there is a very important movement in progress now in this country for the encouragement of mural decoration, and this movement is going to have some really remarkable results. In a few years we shall have here a vigorous school of mural painters capable of the highest kind of accomplishment."

"I envy you your power of foretelling the future," laughed the Critic; "but, all the same, I cannot see that you are justified in such rosy anticipations—I only wish I could."

"But surely public opinion is beginning to be awakened to the importance of this form of production," suggested the Man with the Red Tie; "and an awakening public opinion means that things are going to move before long in the right direction."

"I think that some sections of the public do realise that mural decoration is quite worthy of encouragement," replied the Critic, "and I know that there are some well-meaning people who are anxious to give artists opportunities of attempting it; but that is not much to boast about."

"What! when you have a growing popular interest in the art, and a number of people ready to give artists chances of showing what they can do with it, you are not satisfied," cried the Young Painter. "What more do you want?"

"I want the decorators," answered the Critic, "the men in whom the public can rightly be interested, the men who can turn to full account the opportunities that come their way."

"But you have them," protested the Young Painter. "There has been quite a lot of mural decoration done lately in this country by capable artists who have, I am sure, made the most of the chances they have had."

"Have they?" returned the Critic. "There has

been during the last few years quite a lot of painting on walls, but how much of it, would you tell me, counts as mural decoration? How much of it suggests that for the future things are going to move in the right direction?"

"I am afraid I do not quite grasp your meaning," said the Man with the Red Tie; "painting on walls is mural decoration, is it not?"

"Most certainly it is not, any more than the man who paints a picture on a wall is a mural decorator," declared the Critic.

"Here, come off! You are talking nonsense," cried the Young Painter.

"No, I am not," asserted the Critic. "A mural decoration is not an easel picture on an extra large scale painted on a wall surface instead of a canvas. It is a thing intended to be an addition and a complement to an architectural design, and it must have itself definite architectural qualities. The enlarged easel picture has no possible connection with or relation to architecture, and when it is used for filling a wall space it is so obviously misapplied that its effect is wholly unpleasant."

"Oh, I see. You mean that mural decoration is an art with principles of its own and that these principles must receive special consideration," said the Man with the Red Tie.

"Precisely; and I also mean that the mural decorator must completely understand these principles before he can profit by any of the opportunities that may be given him," answered the Critic. "There can be no real revival of the art until the men who would follow it take proper pains to understand how essentially it differs from other forms of painting; and until the public realise that they cannot get fine decorations by commissioning popular artists to paint huge Christmas cards on vast wall spaces."

"Then must the mural decorator have a special training all to himself?" inquired the Young Painter.

"Of course he must," returned the Critic, "a special training, and, I think, a special capacity. He must have by instinct a sense of rhythmical design and a true feeling for the more monumental qualities of decoration. He must learn that he has always to work in alliance with architecture and to keep his productions absolutely in relation to the surroundings in which they are placed. Get hold of the right men, teach them in the right way, and give them the right sort of opportunities, and then the school of decorators you talk about will come within the range of possibility."

THE LAY FIGURE.

Decorations of a Country House



DINING ROOM

FREDERICK MATHESIOUS, JR., ARCHITECT
SARAH MADDOCK CUSHING, INTERIOR DECORATOR

DECORATIONS OF A COUNTRY HOUSE BY JONATHAN A. RAWSON, JR.

IT is an interesting problem that confronts the interior decorator when he is called upon to develop a specified style for a house which has been built regardless of period characteristics. The wood trim, the arrangement of the windows and, perhaps, other structural elements can be relied upon to some degree, but very little when the architect's chief aim has been to secure above all else the maximum of light and air for every room, and when the most attractive scenery is in the opposite direction from the approach from the street. When a house has been built primarily to secure the fullest possible advantage of the prevailing winds and the best view, for both of which purposes the windows are the all-important agents, and when the allotment of the floor space to the rooms has been made with

the primary purpose of securing a copious cross draft for each room, the bare interior is a pathless wilderness to the decorator if a certain definite destination must be reached and if it is not permissible for him to emerge wherever he pleases by any route suggested by the exigencies of the moment.

A country house recently erected at New Canaan, Conn., after plans by Frederick Mathesius, Jr., architect, presented a problem of this kind, and because of conditions identical with those already described. Still, the owner was a strong admirer of Colonial architecture and furnishings, and determined to have at least some of the Colonial atmosphere about his house.

The illustrations show what he and his wife accomplished with the assistance of Mr. Mathesius and Mrs. Sarah Maddock Cushing, the interior decorator. A trace of Dutch colonial influence in the exterior was accidental rather than intentional, and inside the house there was little but the woodwork to help to carry out the Colonial

Decorations of a Country House



MANTEL IN LIVING ROOM

DESIGNED BY FREDERICK MATHESIUS, JR.

plan. In the entrance hall the stairway is of simple but undoubtedly Colonial outlines and the Dutch entrance door, with antique hardware, and the lighting fixtures contribute their part toward the desired effect.

The living room, however, seemed to defy any attempt at serious Colonial work. It has windows on four sides and French doors at one side, opening on the porch. From just which of its fittings the room acquires its Colonial affiliations it is hard to say, but the Colonial atmosphere is certainly there. The davenport, facing the fire, the center table, the side table, the upholstered chair by the fireplace and its accompanying footstool, are fine specimens of the somewhat indefinite period which we nowadays designate as Colonial, but the fireplace is of a different school entirely. It is a beautiful specimen of modern-made tile, designed by Mr. Mathesius. The Della Robbia frieze and brackets, the green shelf and hearth and

the cream-colored facing, in unusually large pieces, combine in a most pleasing harmony of colors, all of which is softened by the employment of the mat-glazed surfaces. At either side of the fireplace is a deeply recessed window above bookcases, whose curtains are of the proper shade of green to accompany that of the fireplace.

Throughout the room the white woodwork is in an ivory tone, the wall covering is a straw-colored Japanese grass cloth and the hardwood floors are covered with huge Indian camel's-hair rugs in a pleasing and serviceable neutral tone, which blends well with that of the wall covering. The alcove on the right of the fireplace seems to have a color scheme of its own, but one altogether in accord with that of the room itself. Its distinguishing feature is its frieze, or panels, with paper in an old-fashioned rustic pattern with huge trees growing on the borders of a

marsh, and out of deference to this decorative feature the owner designates this nook as "The Swamp." Its upper background is formed of a series of high windows, outside of which are window boxes with deep red geraniums.

If the living room presented difficulties for period work, the same cannot be said of the dining room, for here the very best traditions of Colonial furnishings are most faithfully carried out in every detail. First of all is the wall covering, with its large floral and fruit pattern in peacock colors. When the decorator proposed this paper, the architect threw up his hands in despair, but the owner with a quick intuition took sides with the decorator, and no one now is more lavish in his praise of Mrs. Cushing's selection than the previously skeptical architect. The harmony of the paper with the window curtains stenciled to match it, the pure white woodwork, the Sheraton furniture and the blue tapestry curtains in the

Decorations of a Country House

main entrance to the dining room from the front hall melt into a general effect in which there is no jarring note. The coved ceiling has the effect of somewhat reducing the height of the room to its general advantage, and the central lighting fixture, though of distinctively modern arrangement, with its electric lights concealed by the convex glass shield, has a typical old-fashioned fringe of glass crystals characteristic of the earlier days. For wall decorations the room has but three fine old English engravings suitably framed in mahogany.

The second floor hall of this house is really entitled to a better appellation. It deserves to be recognized as one of the most attractive rooms in the whole house. Broad and spacious in every dimension, it spreads out into a wide alcove on the outer side, with glass doorways to the roof of the entrance porch on one side and a built-in book closet opposite. In its center is a handsome old mahogany desk with all the proper little furnishings in keeping. Rare old family portraits adorn the walls of the hallway and the Colonial spirit is further maintained by the mahogany hand rail along the stairs, and the double paneled mahogany doors to the bedchambers.

The master's bedchamber, with exposure to the light and air on three sides, is literally lined with chintz, than which nothing is cooler and more refreshing for the summer home bedroom. Chintz is the material of the window curtains, the portieres for the large bay window, the bed covers and even the sofa pillows, while the paper, in identically the same floral pattern in red and blue, can hardly be distinguished a few feet away from the chintz itself. An unusual but restful color scheme is developed in the guest chamber. It is composed of old rose and tan with a dash of green in the curtains, wall and floor coverings, while the furniture, except for the brass bedsteads, is of wicker and maple, whose light colors fit in so well with the general atmosphere of the room that almost anything else would seem out of place.

A COMPREHENSIVE collection of paintings, sculpture and miniatures was recently placed on exhibition at the Portland Art Museum by the Society of Oregon Artists. The exhibit was of special interest because all of the work was the product of artists who make their homes in Oregon.



MASTER'S BEDROOM

FREDERICK MATHESIOUS, JR., ARCHITECT
SARAH MADDOCK CUSHING, INTERIOR DECORATOR

An Exhibition of Paintings by American Artists

A N EXHIBITION OF PAINTINGS BY AMERICAN ARTISTS

A NOTABLE collection of paintings of American painters has until recently been on view at the Albright Art Gallery, Buffalo, and those who saw it pronounced it to be one of the best American exhibitions so far assembled. It will be remembered that not long ago the famous group of the Société Nouvelle of Paris made its début in the classic building of which Buffalo is justly proud, and it seemed very appropriate that the director, Miss Cornelia B. Sage, who secured the French pictures for Buffalo, St. Louis, Chicago and Boston, should place in her gallery the most imposing exhibition of the paintings of her own countrymen so far shown in Buffalo. It was an assemblage of pictures of rare refinement which admirably harmonized with each other and appeared to great advantage on the delicate grey background. The collection was very broad in scope, and included every phase of American art with each artist represented by his best work. Not since the Pan-American Exhibition had such a notable group of the works of George Inness been brought together, and of these all but two are owned in Buffalo and were lent from the collections of Mrs. Porter Norton, Mr. J. J. Albright, Mr. William A. Rogers and Mr. George Cary. Nor is it a common thing to see twelve Tyrons together which, grouped opposite the Innesses,



THE DREAMER

BY EDMUND C. TARBELL, N.A.

gave such a rare opportunity to study and appreciate the exquisite genius of this artist. On another wall hung a group of six paintings by John H. Twachtman, five of which were of the well-known Yellowstone series. The beautiful *Beechwoods*, by Emil Carlsen, lent by Willis O. Chapin and one or two others have formed a landscape-room.

In the long gallery on the center screen, holding of course, the place of honor, was the *Portrait of Miss Lillian Woakes*, by James McNeill Whistler, which is a well-known and important work by that master. In the same room all the members of the *Ten*, were represented by one or more of their best works. *The Lute Player*, by Thomas W. Dewing, represents the idealization of a feminine personality with perfect details and is yet treated in so broad and artistic a manner that it would appeal to the painter as well as the layman. The Boston men were splendidly represented and two of the most important works by Edmund C. Tarbell were captured from the recent exhibition of the artist's life work at Copley Hall, Boston. The best of the portraits of men at least was that of President Seelye of Smith College, an important and masterly canvas, which occupied the center of the wall of gallery seventeen. The full-length, life-size figure, in its black gown, faced with purple, is seated near a table covered by a blue



Lent by Smith College

A LUTE PLAYER BY THOMAS W. DEWING, N.A.

An Exhibition of Paintings by American Artists

cloth, on which are books and a lamp. It is very simple, very quiet and very fine. The head is altogether admirable.

The Lesson, by F. W. Benson, was there with two other enchantingly beautiful works by that artist, and three works by Joseph De Camp. Childe Hassam showed his magic power and versatility in his group of six canvases which included the noted *Breakfast Room, New York City, Winter*, from Worcester, and *The Little Shoemaker's Shop*. J. Alden Weir's mysterious dark nocturne and his exquisite *Flower Girl*, held conspicuous places, while Robert Reid's beautiful garden and attractive figures were most appealing. William M. Chase exhibited the portrait of a lady in black and a masterly painted study of *Fish*. Edward Redfield's gold medal picture showed its beautiful and vital qualities to great advantage from where it hung, as did also Paul Dougherty's latest marine with its waves and surf, and Schofield's *November Grey*. Three beautiful nudes attracted much attention, *Fantasie*, by Lillian M. Genth, *Femme Nue*, by Carl Nordell, and *Cicada*, by Seargent Kendall. Robert MacCameron's *Portrait of Mr. Thomas* was unusually fine. Two works by Henri and Tarbell's *Dreamer*, hung at the entrance while below them were placed the only two works in sculpture included in the exhibition, the ex-

quisite *Melisande* and the *Head of an Old Man*, by James E. Fraser. A most characteristic painting by Charles W. Hawthorne entitled *The Family*, attracted much attention, and important works by Mary Cassatt, Lydia F. Emmett, Gari Melchers, George DeForest Brush, Frederick C. Frieseke, Richard E. Miller, Mrs. Abbott H. Thayer, Wilton Lockwood, Albert L. Groll, Elliott Daingerfield, Horatio Walker and others held important places in the exhibition.

Another gallery was devoted to the collection of Henry Golden Dearth whose colorful productions have won praise from the critics and the public in general. Mr. Dearth's feeling as a collector of Antiquities is now appearing in his work, and he has introduced in these recent pictures his Persian plates and draperies, and his textiles and wood-carvings from other countries.

This American Collection at the Albright Art Gallery which included one hundred and fifty-five paintings and two works in sculpture, remained in place until September second. The spirit of this exhibition was delightfully cheerful and colorful and the picture subjects were such that one could linger again and again before a canvas, supplying in imagination beautiful tales to accompany their frequent recurrence to memory in the silent hours when fancy reigns supreme.



Lent by Smith College
DAWN

BY DWIGHT W. TRYON, N.A.



Lent by Smith College

PORTRAIT OF DR. L. CLARK SEELYE
EX-PRESIDENT OF SMITH COLLEGE
BY EDMUND C. TARBELL, N.A.

Theodore Hanford Pond, Craftsman



COFFEE SET

DESIGNED BY THEODORE HANFORD POND
EXECUTED BY MR. POND AND MR. WALTER PFEIFFER

THEODORE HANFORD POND,
CRAFTSMAN. BY WARREN
WILMER BROWN

WHILE there are hundreds of devoted men and women in the United States each of whom is contributing more or less to the great recreative force of the Handicraft Movement, it is, as always the case, reserved for the few to stand separated from their fellow-workmen by reason of their own individual gifts and achievements.

That Theodore Hanford Pond is entitled to rank with these is obvious when his pronounced ability in practically all of the arts and crafts is considered, and also more particularly, in view of the great amount of successful synthetic work he has done as a teacher, and, in several instances, as a pioneer.

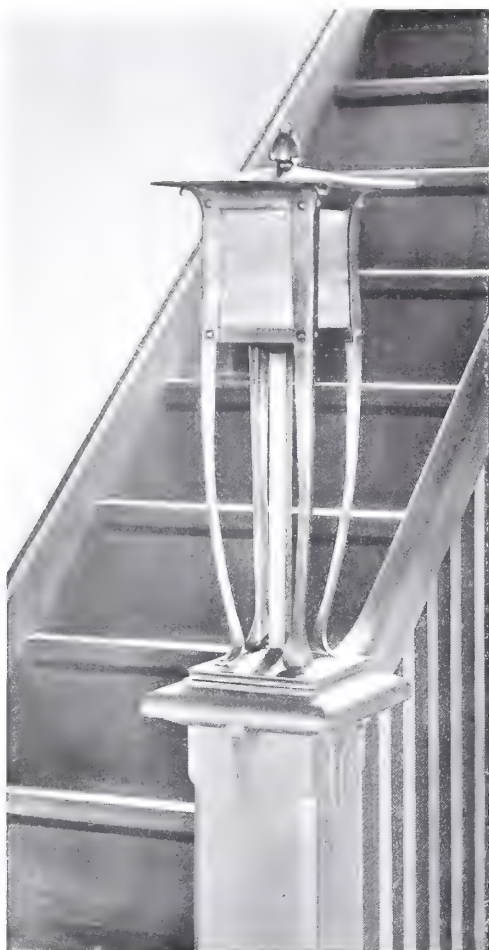
Mr. Pond has been identified with the Craft Movement almost from its beginning in this country, his career having commenced when he graduated from the Pratt Institute about twenty years ago. For a short time after leaving school he

devoted himself to commercial designing of wall-paper, carpets and rugs, stained-glass, furniture-carving, jewelry, etc., gaining thereby a broad experience that stood him in good stead in later years.

But successful as he was as a salaried man, he was lured by no Lorelei of Commerce; his ambition lay elsewhere and the turning point was reached when one day he strode into the Rhode Island School of Design, scarcely more than a lad, with a portfolio of designs under his arm. What he had to show created a favorable impression, and the result was that he was asked to open a class in Decorative Design at the School, nothing of the kind then existing. He accepted and held the position several years in conjunction with the Directorship of Drawing and Design at the Association Business Institute in New York.

The foundation of the reputation Mr. Pond now enjoys was laid during the next few years and his success as a teacher, especially at the Rhode Island school, soon attracted wide attention, finally bringing him a call from Mechanics Institute in Rochester, N. Y., where he organized

Theodore Hanford Pond, Craftsman



NEWEL POST
LIGHT

DESIGNED AND EXECUTED BY
THEODORE HANFORD POND

and for five years directed its initial Department of Applied and Fine Arts.

Four years ago, Mr. Pond created a Department of Design and Applied Art at the Maryland Institute in Baltimore, and what he did there must be regarded as his finest and most telling constructive work. His department in an astonishingly brief period became one of the most popular and progressive in the whole school.

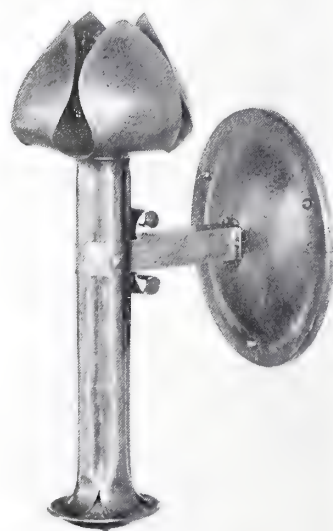
Last year, he decided to give up institutional teaching—for a while at least—and he is now conducting the Pond Applied Art Studios in Baltimore. There he has surrounded himself with a brilliant group of young assistants, and the jewelry, pottery, silver, designing in various materials and mediums, etc., that is leaving his workshop is not only enjoying very much of a vogue in Baltimore but also is in demand in widely separated places throughout the country.

Mr. Pond has ever been a direct and devoted student of Nature; his knowledge of plant and

flower life to which he has constant recourse for motifs, is both intimate and comprehensive, his applications moreover indicating sensitive appreciation of the adaptability of both common and rare varieties. Frequently he turns his attention to decorative painting and for this he usually employs landscape, and sometimes architectural subjects. A fitting example is an oil called *The Gates of Dawn*, wherein big masses of cumuli clouds tower like giant pillars to the zenith; preeminently a sky study, and as such remarkably impressive. A rugged landscape, with low hills shouldering each other away from a picturesque old castle, is of the same type, but colder and more formal.

Exquisite in finish Mr. Pond's work is, in whatever form, although he never sacrifices good workmanship to superficial charm. One of the best features of his production is its strength of construction; a piece from his hands invites the closest scrutiny, inside and out, from this angle and that. When handling silver, Mr. Pond displays a preference for simple forms and patterns that are primarily adapted for use. Fussiness of detail, "frosted effects" and repoussé he frowns upon. A three-piece coffee set in the spirit of the Colonial, done with the help of his assistants after his own design, epitomizes the good points of his method in silver, being soft and lustrous of surface, strongly put together without a touch of gaucherie that often attends solidity, and each piece presents a sharp, beautiful silhouette when seen in profile.

Mr. Pond has filled many commissions for lighting fixtures. In these he combines stained glass with metal in restful tonal harmony, and his lamps suggest intelligent study of the architectural environment and color scheme of the places for which they are intended. A newel-post light



SIDE WALL LIGHT
DESIGNED AND EXECUTED BY
THEODORE HANFORD POND

A Successful Exhibition

in copper and brass with opalescent glass is a typical example, as are a pair of side wall lights of iridescent copper, pendant flower motif, and two of copper and brass, one suggesting the torch and the other the tulip. Grace and simplicity are noteworthy features of these lights.

The excellence of his jewelry and pottery bear testimony further to this craftsman's skill and versatility. Lightness of touch and subtle blending of the color of the metals and gems characterize the jewelry, while in the pottery he avoids pictorial decoration, ordinarily selecting flat quiet devices that will not detract from any sort of setting in which the pieces may find themselves.

While always showing highly developed powers of execution, Mr. Pond's work, after all is considered, is distinctive chiefly because of the rare degree of individualism it displays. Technique is taken for granted in this virtuosic age; personality cannot be presupposed, nor, it might be



SIDE WALL
LIGHT

DESIGNED AND EXECUTED BY
THEODORE HANFORD POND



THE GATES OF DAWN
MURAL DECORATION IN
OIL COLORS

BY THEODORE
HANFORD POND

added, can it be readily classified and labeled. Every object that Mr. Pond presents has this element in greater or less amount and it is significant that no matter how unimportant an occupation he may be engaged upon, he is never trifling, but gives to the smallest thing the same amount of thought and pains that he apportions to his largest commission.

SUCCESSFUL EXHIBITION

A THE closing of the Sixteenth Annual Exhibition of Paintings at the Carnegie Institute on Sunday, June 30, brought to an end the year's art season in America, as the Pittsburgh exhibition is the last of the big shows held throughout the year.

When the doors were closed 30,517 persons had visited the Institute to view the 348 paintings. The largest Sunday attendance for this year was on April 28, when 3,280 people were counted in the galleries. An important feature of the exhibition every year is the attendance of the school children. This year thirty-nine different schools were represented by 1,310 pupils, accompanied by their teachers. The various clubs of the city interested in art proved their interest by an attendance of

A Successful Exhibition



A CASTLE IN SYRIA

DECORATIVE PANEL IN WATER COLOR
BY THEODORE HANFORD POND

387. There were many prominent out-of-town visitors at the Institute, and several important sales were consummated as a result.

The number of paintings sold was twenty-one, eleven of these being pictures by foreign artists, which will thus remain in this country. The complete list of sales follows:

Kermess, by Gennaro Befani.

Portrait of Her Grace, the Duchess of Rutland, by Jacques Emile Blanche.

Frost and Sunshine, by George H. Bogert.

The Two Friends, by Ulisse Caputo.

Maidenhood, by Elliott Daingerfield.

Blue Flowers, by Louise Galtier-Boissiere.

The Fountain: Moonlight, by Henri Eugene Le Sidaner.

The Seine and the Pont Royal, by Henri Eugene Le Sidaner.

Under the Greenwood Tree, by John Muirhead.

Afternoon Light on the Hills, by J. Francis Murphy.

Silver Night, by Julius Olsson.

Pastorella, by Charles Sims.

In Gloucester Harbor, by George Sotter.

Shop Girls, by Elizabeth Sparhawk-Jones.

Rankin, by A.W. Sparks.

Roses and Chintz, by Harold Speed.

Eleanor, by Alice Kent Stoddard.

Leafy June, by Henry Scott Tuke.

Joy of the Morning, by Harry Mills Walcott.

Ploughing for Buckwheat, by J. Alden Weir.

Awakening Hills, by Bruce Crane.

Four of these canvases will be transferred to the Permanent Collection of the Carnegie Institute, as announced a few weeks ago. The Department of Fine Arts has acquired by purchase *Ploughing for*

Buckwheat, by J. Alden Weir; *Afternoon Light on the Hills*, by J. Francis Murphy; *Portrait of Her Grace, the Duchess of Rutland*, by Jacques Emile Blanche, and *Leafy June*, by Henry Scott Tuke. These four works will be hung in the galleries of the Permanent Collection.

Some of the paintings will go to the City Art Museum of St. Louis for the Annual Exhibition of Selected Paintings by American Artists, to be held there in September. The special group of paintings by Lavery will be shipped to the Albright Art Gallery in Buffalo, where they are to be shown early in the fall. After Buffalo they will be exhibited at the Art Institute of Chicago.

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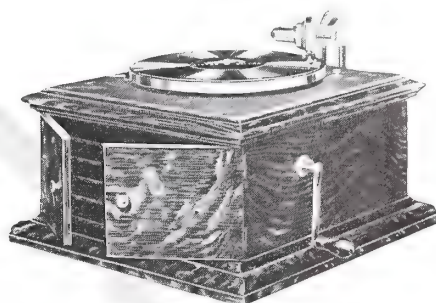
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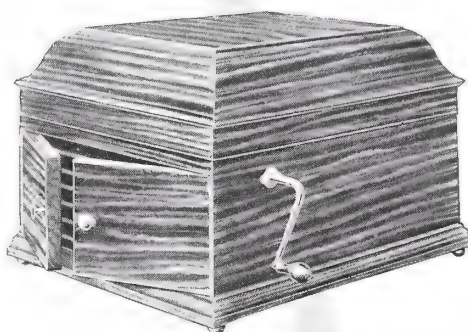
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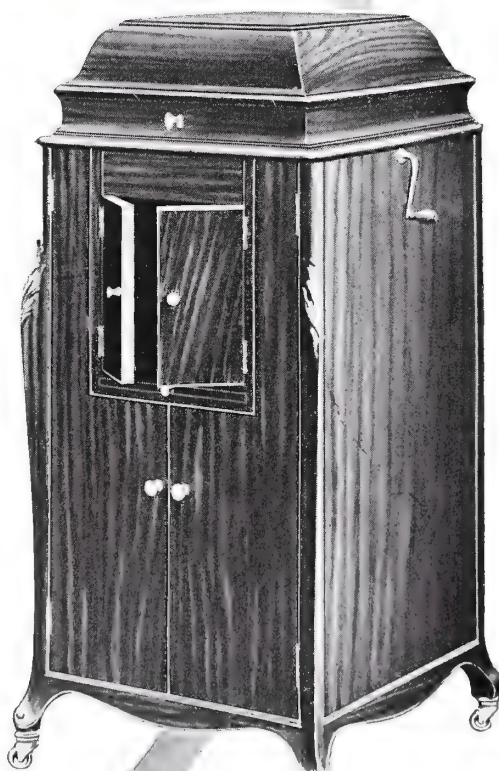
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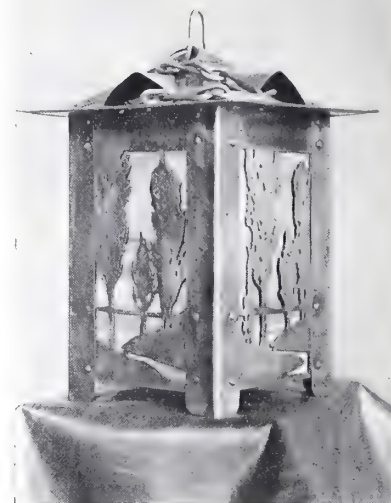
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SCHOOL NOTES



METAL LANTERN
BY PUPIL OF TROY SCHOOL

THE Troy (N. Y.) School of Arts and Crafts opens for the season October 1, although students may enter at any time, in which case the term begins at the date of entrance. As heretofore, it will be under the direction of Miss Emilie C. Adams, formerly director of the Emma Willard Art School. With Miss Adams are associated a staff of specialists in the various branches of instruction.

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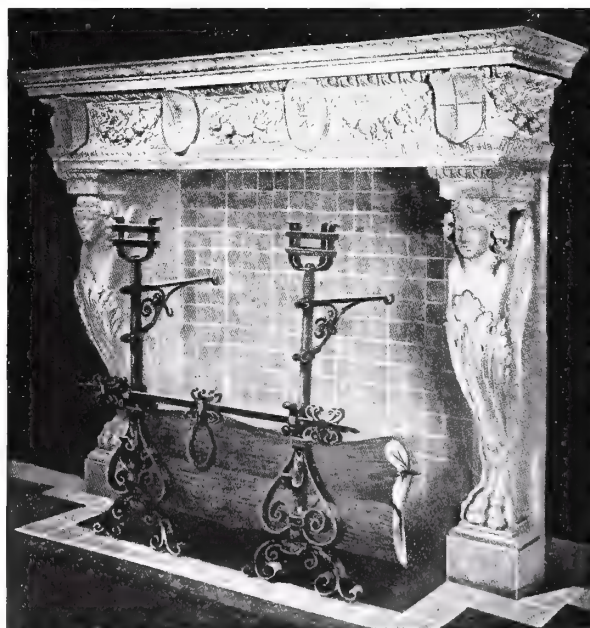
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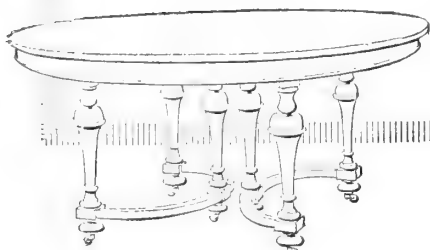
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Besides the regular day classes instruction is given Monday and Wednesday evenings in cast drawing, illustration and designing. The lecture course in anatomy, theory of color, perspective and composition extends through the entire year from October until June.

A member of the faculty, Mr. Henry James Albright, is spending the summer months visiting the art centers of Europe and thus preparing for more extended work at the opening of the school in October.

Especially notable work is done at the Troy School in the department of wood carving, which is conducted under the general supervision of Mr. Karl von Rydingsvärd, who gives instruction and criticisms twice a month. We reproduce in these columns several examples of student's work in this branch, also an example of pierced metal work in the form of a very effective lantern. The department of jewelry has likewise received very high commendation from competent judges.



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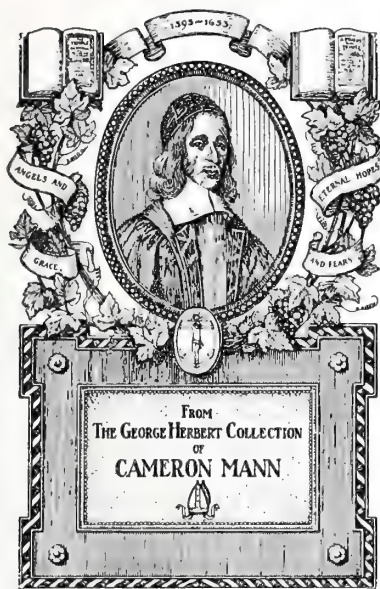
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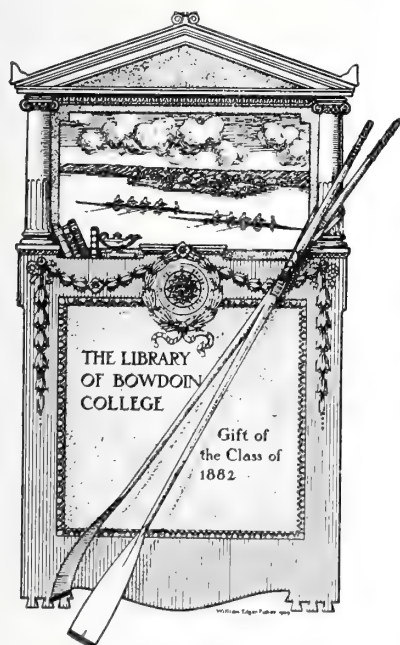
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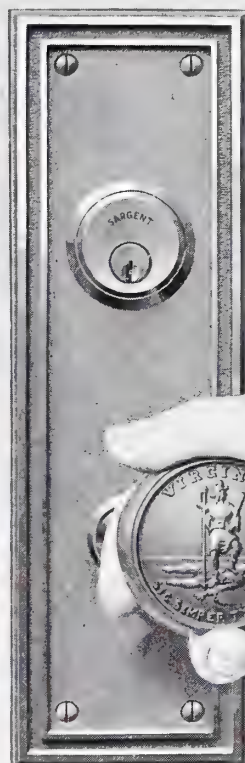
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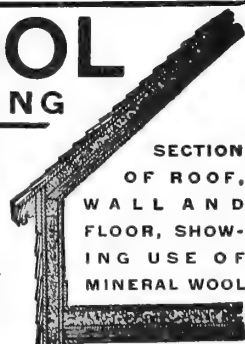
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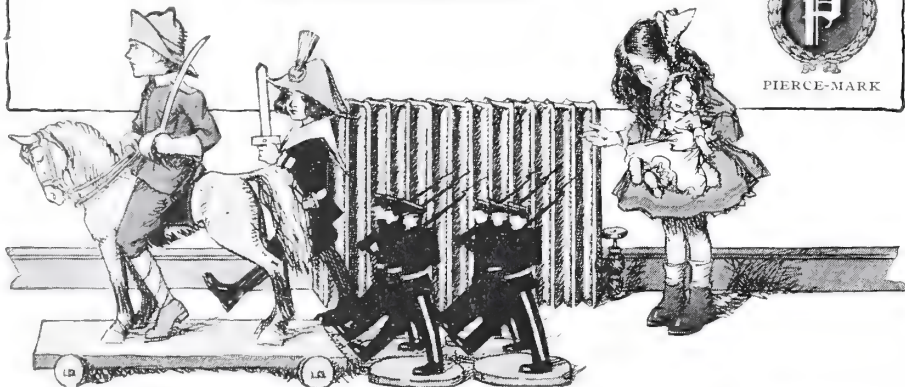
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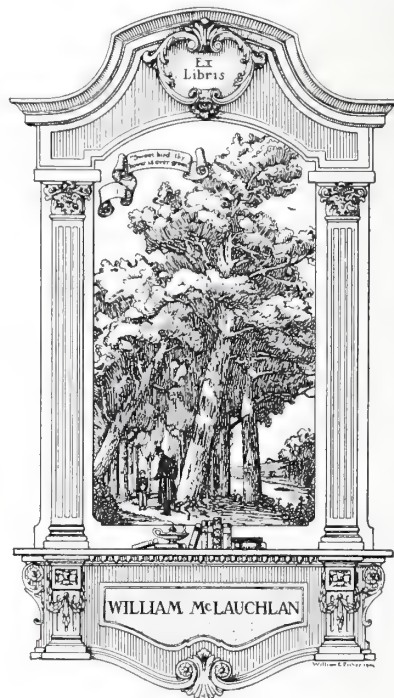
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BOOKPLATE

BY WILLIAM EDGAR FISHER

technical standpoint it is to be noticed how admirably the design is balanced and tied together.

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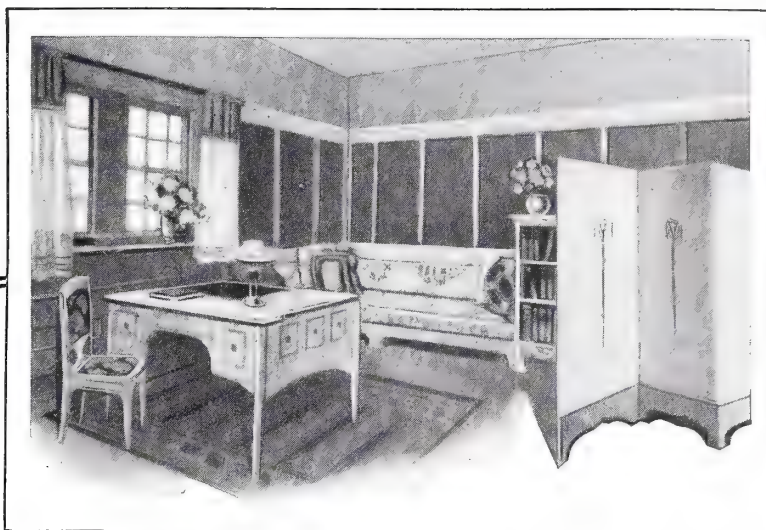
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NEW VICTOR RECORDS

THE September list of Victor records contains no announcements of a sensational character, but includes some half-dozen operatic solo selections in the Red-Seal class. One of these is a novelty in the form of *Anna's Aria*, from Catalani's opera, "Loreley," which was scheduled for production last season, but was postponed. Mme. Frances Alda sings the selection.

Mme. Gadski is represented by an air from "Il Trovatore," *Love, Fly on Rosy Pinions*. Jadlowker appears this month in the serenade from "Romeo et Juliette," the balcony scene. The Victor has also recorded Journet's rendering of Wotan's famous *Invocation* from "Das Rheingold," sometimes known as "The Evening Light." A Mozart number from "Le Nozze de Figaro" is sung by Otto Goritz.

Mme. Alma Gluck has made a record of the *Spring Song*, from Victor Herbert's American grand opera, "Natoma," which aroused so much interest when produced a short time ago. The selection is a particularly happy one and is exquisitely sung by Mme. Gluck, who has also rendered for September publication Bishop's famous and difficult air, *Lo, Here the Gentle Lark*, with a flute obligato by Clement Barone.

Other stars of grand opera who are represented by songs in the September catalogue are Caruso, with another Italian ballad; McCormack, who has done Ethelbert Nevin's ever popular *Rosary*, and Mme. Schumann-Heink, whose song is one by Schubert, *The Trout*, with piano accompaniment.

There are two noteworthy instrumental records, both by violinists, the first a Saint-Saëns melody rendered by Maud Powell, the other MacDowell's *Long Ago*, played by Zimbalist.

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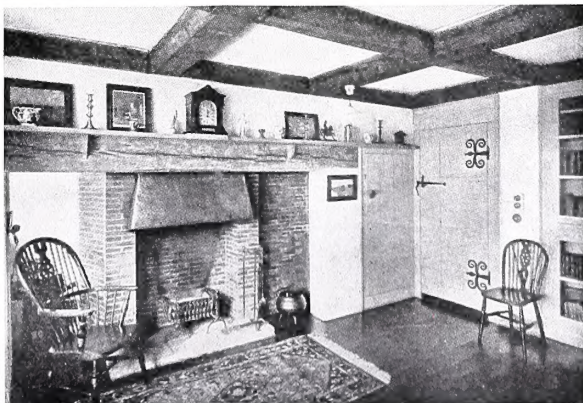
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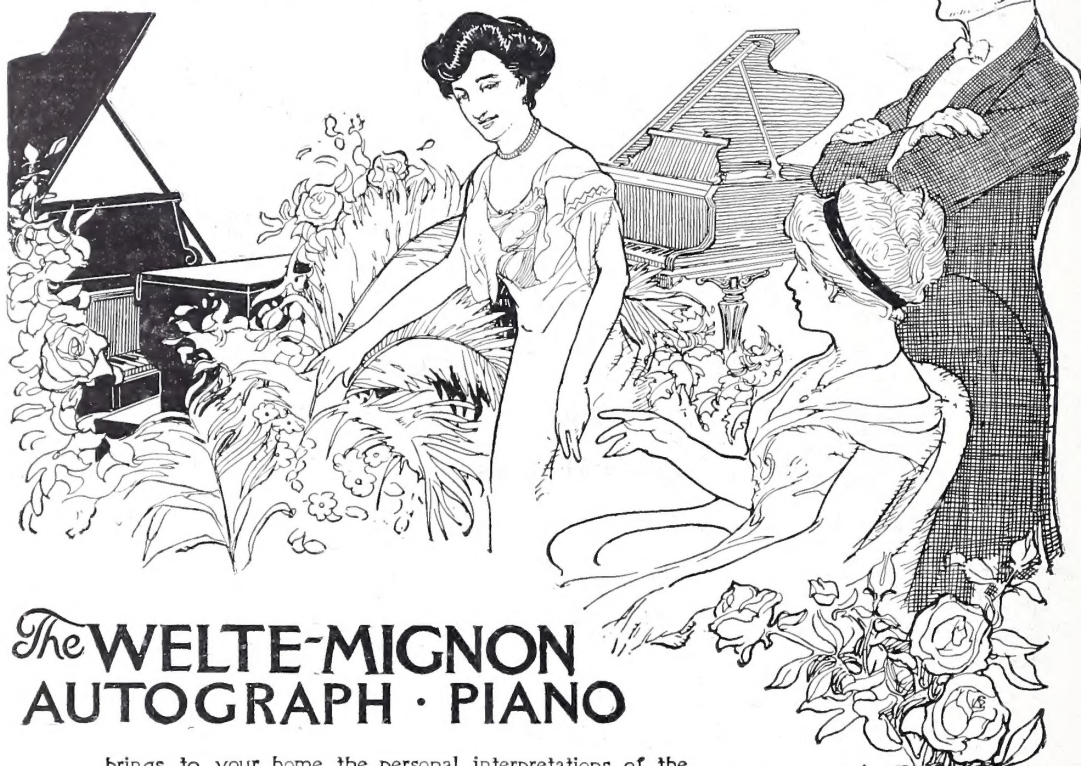
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